RCA
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Kinematograph WEEKLY
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PATHE EQUIPMENT LTD
IT'S OUR BUSINESS TO BETTER YOUR BUSINESS

UP, UP and UP

MORE FILM PEOPLE BUY THE "KINE."—WEEKLY

HOW many newspapers, magazines or trade papers have increased their circulations during the last six months? Very few. The newspaper industry, faced with shortage and rising costs of its raw material, newsprint, has found it a hard task to give readers in all walks of life an adequate service.

Yet the KINEMATOGRAPH WEEKLY has increased its circulation during the last six months by no fewer than 100 fully paid annual subscriptions—an achievement which is unrivalled by any other British film trade paper.

The Audit Bureau of Circulation has issued a certificate to show that the KINE. circulation for the six months ending December 31, 1950, was no fewer than

6,216

copies every week.

This is by far the largest circulation of any film trade paper in Britain—fully paid by the individual subscriber who wants the service offered him in the advertising and editorial pages.

For it is the ABC circulation figure, and the ABC figure alone, which gives the advertiser the rightful guarantee that the money he spends is being well spent.

For which reason we challenge our contemporaries to give ABC proof that they are giving the same value for money as the KINE. and its associated group of papers.

During the six months ending December 31, the circulation of SUB-STANDARD FILM was certified at

7,154

copies each week.

And the oldest KINE. supplement, the IDEAL KINEMA, a specialised journal giving technical reviews of kinemas and kinema equipment, had a fully paid circulation of

6,804

copies each week.

These figures continue to rise—a sure sign that the KINE. and its associate publications are giving the valued service in every sphere of film trade affairs. The KINE. is truly the "Better Business" trade paper.

FTS AGREEMENT

State Will Not Take Over Transport

FINAL DRAFT FOR SIGNATURE

THERE will be no nationalisation of the undertakings controlled by Film Transport Service (Great Britain, Ltd.), according to the "Kine.'s" political correspondent.

He states that agreement has been reached between the Road Haulage Executive and FTS, and it is expected that the final draft will be signed within a day or two.

No comment on the agreement is forthcoming from FTS officials, neither are details yet available. But the KINE. understands that FTS will continue to operate as formerly. There will be no alteration whatsoever either in its service to the trade or in the general conduct of the undertaking.

The decision, the KINE. reporter states, arrives after two years of negotiation. At one time, as the KINE. exclusively pointed out a year ago, there was a very real danger that the talks would break down and that the Road Haulage Executive would decide that the industry's film transport system must come under the term of the 1947 Transport Act.

It is evident, however, that the executive has availed itself of its powers not to acquire the undertaking, but may impose conditions if its free enterprise is permitted to continue.

It is possible that the arguments contained in the FTS memorandum on the subject may have influenced the decision, apart from a reluctance of the executive to add the specialised job of film transport to its responsibilities.

Child Film Debate on March 20

Arthur Rank is expected to attend a meeting of a provisional committee to create a children's film production organisation, called for Tuesday, March 20. Representatives of the four trade associations operating the Eady scheme will be represented.

ROYAL FILM DATE

The Royal Film Performance will take place on Monday, November 5.

No decision as to the theatre will be made until the CTBF Board of Management meets on March 14.

It is expected that the Board will then also discuss the procedure to be adopted for the selection of the film to be shown at the performance.

WAGES BEFORE REGRADING

WAGES have been put top of the agenda for negotiation between the CEA and NATKE. When representatives of both associations met last week it was decided that talks for national regrading should be deferred to a subsequent place on the agenda.

B of T Statistics

At a time when the CEA and NATKE are engaged in vital wage negotiations the Board of Trade intends to make a full-scale survey of kinema wages.

The KINE. political correspondent says that the next statistical survey made by the Board will put the focus on wages, details of which will be published in a few weeks time in the Board of Trade *Journal*.

WILSON WILL TALK QUOTA WITH COUNCIL

Surprise Visit to Hear Trade's Case

HAROLD WILSON, President of the Board of Trade, intends to meet the Films Council when it meets today (Thursday) to discuss quota. The KINE. Parliamentary correspondent says that Mr. Wilson has decided on this unusual line of action because he believes that there are several outstanding points concerning both the Films Act and recent industry comments on the Plant report, on which he wants some first-hand information.

The Council will hear officially that exhibitors and feature producers have met and agreed to recommend a 30 per cent. quota. Mr. Wilson hopes to discover the general trade and independent reaction to his accepting in principle the proposal that quota should remain at 30 per cent. for a minimum of three years in order

Continued on page 7

£750,000 Stock Bill Talks Begin

THE joint committee of the CEA and KRS has been called for today (Thursday), when the main item on the agenda is the increased price of safety stock.

The renters intend to ask the exhibitors to share the increased cost to the trade, which has been estimated at £750,000 a year.

Laboratories Need 'Infinitesimal' Sulphur Allocation

MEMBERS of the Film Laboratory Association went to the Board of Trade on Tuesday afternoon to discuss with Films Branch officials their difficulties in obtaining processing chemicals derived from sulphur. They were led by W. A. Fielder, general manager of Associated-British-Pathé, chairman of the association, and saw R. C. G. Somervell, an Under-Secretary, and his advisers.

The laboratory representatives said that between 12 and 13 tons of sulphuric acid is consumed each year for making chemicals for film laboratories. This was "an infinitesimal part of the overall national consumption." Yet during recent months the laboratories have had a cut of up to 50 per cent. in supplies.

W. A. Fielder told the KINE. that all chemicals are bought on contract from two major suppliers—Johnson's, of Hendon, and May and Baker. Both companies had failed to complete contracts. The Laboratory Association asks the Board to look into the matter, because if there were only a half per cent. cut in supplies going to one of the major industrial consumers of sulphur, it would see the film processing industry in the clear. Mr. Fielder argued that as solutions are used in laboratories to exhaustion stage, there is no question of economy in use—

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Passing on the Cost

THE problem of increasing costs is not peculiar to any one trade, but the very structure of the film industry with its rigid incidence of the entertainments tax makes the recouping of additional outlay a matter of difficulty and even complexity. The increased cost involved in the changeover from nitrate film stock to safety base presents the trade with another of these problems to which it is not easy to find equitable solution.

In a world of rising costs increases in price of film stock—both by devaluation two years ago and by the changeover to a different base—is a matter of relatively small importance so far as the nation's economy as a whole is concerned. But for the economy of the film industry it is a very serious matter. The situation is made more difficult by the strained position of the laboratories. The shortage of basic chemicals has been steadily apparent over a period of six to twelve months. Many of the chemicals are not subject to Government control and are on a free market, so that, with the tightening of supply, the prices may be subject to an acute inflationary process.

Renters and producers (who, anyway, are charged with print costs) argue that as a result of the introduction of safety film exhibitors stand to avoid costly reconstruction charges involved by the proposed Home Office regulations. But exhibitors still have to see just how much the Government will modify the regulations.

Basically there are only two ways in which kinemas can contribute to the increased stock costs—and few people will deny that exhibitors should contribute something to this vast overhead which affects every section of the trade. Either exhibitors can be asked to pay some levy, similar to the Eady scheme, or they can be asked to contribute by way of increased rental charges.

The trade wants no more Eady schemes. One is one too much for many exhibitors. If renters and producers are faced with increased costs, let them pass it on as every other industry by way of increased prices. And exhibitors will willingly pay higher rentals—if the product is worth it.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

RELATIVE merits of the film reports of the CEA and the trade Press produced an interesting discussion at the Sheffield branch meeting. But there was such a divergence of opinion that the debate lost much of its significance. Two of the speeches, however, deserve comment.

One was the statement by F. C. Brindley that, "as they knew, trade papers were influenced by advertising." I would like to ask, "who knows?"

I cannot speak for my contemporaries, but it should be clear to any reader of Josh Billings' reviews that Mr. Brindley is talking sheer nonsense. The KINE. appraisement of a film may, and indeed has been, at times confuted, but it is at least honest and, as an examination of our files will show, completely uninfluenced by advertising.

The other matter was raised by Arnold Favell, who wanted trade reports to give the length of the film. Arnold, generally a keen reader of the KINE., must have overlooked the fact that in our reviews the length and running times are always given.

THE inauguration by Republic of its British headquarters in Soho Square will long be remembered as one of the most memorable functions of its kind in trade history. It provided the opportunity, of which full advantage was taken, of that all-embracing type of showmanship with which the name of Republic is synonymous in the States.

From the time of his arrival in England on Saturday there was no let up for Herbert Yates, his executives R. W. Altschuler, Bill Saal or C. Bruce Newbery. One function followed another until I suppose most people who matter in the trade had been the guests of Republic and had been made acquainted with its policy, its stars and its pictures.

The overall picture presented a lesson alike for British renters and exhibitors. It is a grand gesture which not merely reflects to the credit of its sponsors but will undoubtedly be of advantage to the industry as a whole. It has been a great credit to Bill Saal and his associates.

PARTICULAR trade interest was focused on Mr. Yates' visit to Pinewood on Monday, when, accompanied by his star, John Wayne, he lunched with J. Arthur Rank. It is pretty well known that one of the main reasons for Mr. Yates' trip is to discuss British production with British producers who are available. What the outcome of these conversations is it is too early to judge.

As things are at present Yates and Wayne, after leaving London, will go direct to the west of Eire, where Wayne will look over locations selected by John Ford for the forthcoming picture, "Quiet Man," starring John Wayne and Maureen O'Hara, which goes before the cameras in May.

THE burden of entertainments tax figured prominently in an address given recently to the Chichester Rotary Club by Percy Pilgrim, former president of NATKE and for some years a resident of the city.

He also outlined the booms and depressions the industry had experienced, and spoke of the intricate financial arrangements between producers, distributors and exhibitors. It was a detailed and conscientious survey of the film position.

Yet this detailed survey of the film position seems to have made little impression, if one may judge from the remarks of a local councillor. He referred to production extravagance which he illustrated by the statement that boys were paid £2 a day for taking part in "Tom Brown's Schooldays," who would have done it gladly for the fun of the thing. And this in a vote of thanks to a former union official.

WHEN is the trade going to discuss the Beveridge report?

Sir Henry French, BFPA director-general, was telling me this week that he hopes it will be soon. Not only does this matter need a clear trade policy, but the REP will have to meet soon to settle the confusion which has arisen since a recent KRS meeting concerning the supply of non-theatrical films to the BBC.

With the average increase in TV licences of something like 30,000 a month, the trade needs a more positive policy in this matter than it has had in the past.

LAST week we told you that the CEA deputation was going to see Sir Wilfrid Eady, second secretary at the Treasury, about entertainments tax on Thursday. After the KINE. had gone to Press, Sir Wilfrid contacted Walter Fuller, CEA general secretary, and asked that the appointment be cancelled.

Now, the CEA deputation is to go to see Sir Wilfrid on Friday morning.

Meanwhile, I gather that quite a number of exhibitors are annoyed that the Association should accept these interviews with a Civil Servant and not insist on direct talks with the Chancellor—which was the case a few years ago. These exhibitors argue that the film industry is one of the biggest tax payers and their points of view should be given a personal hearing by the Chancellor.

Personally, I see no reason why prestige should enter into the matter. After all it is the permanent Civil Servants who provide the briefs for any Chancellor. And Sir Wilfrid is among the most influential persons in the Treasury today—convince him of the trade's needs and more than half the battle is won.

WHEN I spoke to Tom O'Brien this week he was quite hot under the collar about the coming negotiations with the CEA for a new agreement. NATKE members, he argues, have suffered for too long low rates of pay for the lower grades out of all proportion to other industries. Film workers in the lower grades are the worse paid of all industrial employees, is his argument.

But to get to hard facts, Tom admits that he wants to drop national regrading talks for the time being and concentrate on wages, based on the present grading schemes, which might be modified. In fact, he is now aiming at just the suggestion made in our leader last week.

And, as the NATKE draft proposals show, the main aim of the coming talks will be to provide substantial increases for lower grades.

TWO points, one serious and one amusing, stood out in the commendably short speeches at the presentation of the British Film Academy awards at the Odeon, Leicester Square, last week.

Judging by the spontaneous applause, Paul Dixon had the complete sympathy of the audience when he said that he hoped that there would never be further need to make another film like "The Undefeated." It must have shocked many of his hearers to learn that we still have 1,250,000 war-disabled in this country.

ANYONE who has heard Earl Mountbatten speak knows that he invariably spices his sincerity with some humour, but it was only at the very last moment (the closing "tabs" were arrested just in time) that he raised the best laugh of the evening so far.

Referring to the special award to Charlie Chaplin for the reissue of "City Lights," Earl Mountbatten claimed the right to take it on Chaplin's behalf as he was probably the only person present who had actually acted with Chaplin. He explained that when he and his wife were on their honeymoon, they were entertained by Chaplin in Hollywood, and the three of them spent a week making and acting in a one-reel comedy.

JOHN KILLEYA, chairman of South and East Lancashire branch and managing director of Proprietory Theatres, combines

R. CRAVENNE

E. T. CARR

J. KILLEYA

P. PILGRIM

T. REDDIN

a nose for news with a gift of succinct expression. In advising me that the Princess, Castleton, has been acquired by the Bishop of Salford from Woodalls, of Rochdale, to become St. Gabriel's Church, he apparently asks—How's this for a headline?—"A New Trend?—Kinema to Become a Church."

I cannot help feeling that there is an element of subtlety in John Killeya's suggestion that the Rochdale changeover may be a new trend.

EXHIBITORS will tell you that a poor supporting picture will frequently spoil the impact of even the best feature. Dave Coplan's remedy is to supply perfectly balanced programme fare. And he is putting his idea into practice by introducing International's "Showmanship Packages."

They consist of programmes of double features each generally comprising a new subject and a hand-picked reissue. The experiment has proved so successful that most exhibitors, I am told, give the films equal billing.

The International policy is explained elsewhere in a most effective advertisement which employs the balanced fare theme quite logically. By adopting the full-loaf analogy admirably set out and cunningly argued, it emphasises its message to exhibitors.

ONE valuable function of affairs like the Eros luncheon club is to enable film executives, Pressmen and others to get together. "I think we are missing a lot nowadays," Tony Reddin told me. More of these events, he considers, would be of benefit to the trade as a whole. He has something there.

And if the lavish hospitality which has characterised Republic's inauguration of its headquarters is a criterion, Herbert Yates and his executives think along similar lines to Paramount's publicity chief.

THIRTY-year-old Scots manager of the Regal, Kilmarnock—W. Gray, ABC's champion showman of 1950 and twenty managers awarded regional honours, were honoured last week by Jack Goodlatte and top executives of ABC at the circuit's annual showmanship dinner.

These occasions are invested with a family atmosphere which is by no means contrived. It is a gathering of colleagues, friendly in strenuous competition, but each animated by a fine loyalty to the organisation. It is a spirit engendered by example rather than by precept.

Indeed, if showmanship be the measure of a manager's success, the decoration of the room at the Empress Club where the function was held and the individual note struck by the place cards should have been an inspiration to the guests. My view in this respect was completely endorsed by the renters' publicity men who for the nonce were invited to the celebrations.

THE value of these competitions is twofold. Not only are they of benefit to the circuit but, as C. J. Latta pointed out, they enabled managers to prove themselves. As evidence of this C. J. told me on Tuesday night that no fewer than 111 promotions had taken place this year within the company.

It is a fine record, a justification of ABC's policy of inspiration from the top and also, incidentally, of the KINE's encouragement of showmanship, for, it appears, the large proportion of these promotions come from the ranks of the KINE. Company of Showmen.

MAX THORPE takes his job of chairman of the house committee of the Variety Club very seriously. The result was evident last Wednesday when there was what C. J. Latta declared as a record turn out of members and guests.

Business was brief, but the opportunity was taken to announce the result of the ABC sponsored show at the Commodore, Hammersmith, in aid of the National Playing Fields Association. C. J. said that the function had produced £1,704, a cheque for which would shortly be presented to the Duke of Edinburgh. He also mentioned some of the plans in hand for the effort in aid of the Sunshine Fund for Blind Babies, the next beneficiary of the British tent.

RAN last week into Teddy Carr who ruefully admitted that a recent experience showed that the comedy idea of "Traveller's Joy" was not so far-fetched. The lesson was learned in Madeira, where he met my colleague, Harris Kamlish, also on a brief holiday.

It was obviously an occasion for a celebration, but neither knew that the other had sufficient sterling in hand to meet even the modest cost of a bottle of local vintage. After a deal of fumbling on the part of both, the horrid truth was revealed—their combined funds were sufficient only to pay for a bottle of vichy water and a ¼ bottle of wine! Even cheese which was proffered was at first declined because it might have been an extra.

Both of them are now back in London, so it must be assumed they had the foresight to buy return tickets.

Apart, however, from this contretemps, Teddy tells me he had an enjoyable and restful holiday. Madeira indeed seems to be favoured by film folk nowadays. Other visitors were Reggie Bromhead and his daughter, Elliott Gold of the Moorhouse circuit with his wife and sister-in-law, Mr. and Mrs. Jackson Withers of South Wales, Mrs. Euan Davis and Glenville George, co-directors with Teddy Carr, of the Picton circuit and Mrs. George.

FUNCTIONS sponsored by the Display Producers and Screen Printers' Association are among my most enjoyable dates, but as the dinner party arranged for Tuesday evening clashes with the annual CEA dinner, I must regretfully pass it up.

This is a pity because the date promises to be of exceptional interest. Display work is so valuable a concomitant of exhibition that the promised presence of the leaders of a number of organisations in this department, in screen printing and exhibition work should provide an interesting discussion.

A MISDIRECTED invitation prevented my presence at Raymond Cravenne's lunch on Thursday. A pity, because I learn that experts discussed the possibilities of French films in our markets.

Naturally, most of the talk centred upon the tie-up betwen ABFD and Blue Ribbon, but Mr. Cravenne tells me there was an interesting exchange of views between R. P. Baker, Gordon W. G. Rayner and Sid Taylor of ABFD and himself on the subject, to which increasing attention is being given by the British public.

A Blue Ribbon example was quoted in "Life Begins Tomorrow," which is in its eighth week at the Cameo Polytechnic.

AND while on this subject of foreign films, I wish again to make it clear that the International film, "The Mask and the Sword" is not dubbed. The remark made by my colleague, Josh Billings, in his review that the voice reproduction is "well-nigh perfect," should not have given rise to that impression. He explains that it was commendation rather than otherwise of a film of foreign origin.

THE STROLLER.

CLOSE-UP

Press Parties—Profit or Loss?

by Leonard Wallace

TO the average exhibitor a Press reception for a visiting star must be just as much of a mysterious proceeding as it is to the general public. And he may well wonder whether the cost is a profitable investment.

There are various kinds of Press reception. Most usual is the mass gathering at which the star is exposed to the inquisition of upwards of a hundred ladies and gentlemen of the Press. At these functions the star is to be found half buried beneath a cluster of questioners, while the remainder of the fourth estate stands talking at the bar taking large quantities of liquor and no notice at all of the star.

Then there is the "staggered" reception, which usually takes place at the star's hotel. For this, a steady stream of Press people arrive at intervals of ten minutes or so, and each gets a few moments "exclusive" time with the star.

Finally, there is the "series" reception, which is really three or four smaller receptions following each other: one for the trade Press, one for the "nationals," one for the magazines, and one for the "provincials."

The purpose of these receptions, of course, is to get space in as many newspapers and periodicals as possible. The star, by reason of arrival in this country, is in the news; or, if it is a British star, there is a newspoint, such as a striking piece of casting or a new contract, as an excuse for the reception.

Can these stories in newspapers, magazines up and down the country be of use to the exhibitor? In a general way any news that isn't bad news about a film star is good for the exhibitor's business because it is helping to popularise the star in question.

It is of much greater value, of course, if one of the star's films happens to be a current booking. It might then be worth the shrewd showman's effort to make up a display of Press cuttings—the results of the reception, for front-of-house or lobby display.

The Press reception may seem an expensive business, but on the whole it is good business, because, for a couple of days it causes public attention to be focused on those most valuable of the exhibitor's wares—the stars.

If the showman can increase, localise and focus that attention at the right time, from his own point of view, he can be doubly grateful that the industry has invented that convivial function, the Press reception.

LARGE-SCALE TELEVISION IS FILM TRADE'S FINEST PROSPECT, *Says Spyros Skouras,*

In an Exclusive Interview with LEONARD COULTER, the "Kine.'s" New York Correspondent

"IN 1910 I arrived in the USA and people thought motion pictures were a fad. Today television is widely regarded as a passing fancy, but when theatre television is perfected motion pictures will gross unbelievable figures."

Spyros Skouras, president of 20th Century-Fox, made this prediction when I questioned him about the Eidophor big-screen system, recently acquired by 20th-Fox in Switzerland.

He said that Fox will advance development money for 18 months based on Fox plans and specifications. The Swiss owners will supply Fox in that period with model projectors based on such specifications, and if Fox is satisfied it will have the right to manufacture on a world scale except in Continental Europe, and use equipment anywhere.

Meanwhile, the company is not abandoning tests on RCA equipment, which is not yet up to requirements.

Skouras said the deal was made with Edgar Gretner, AG Independent Engineers of Zurich, who acquired the rights from the Federal Polytechnical Institute, Switzerland, which began experimental work with Eidophor ten years ago. The present model is about the size of a modern 35-mm. movie projector and he was very impressed with tests in black-and-white.

I queried the effect on films if television becomes the main theatre attraction, and he said, with some heat, that it was the best thing that could happen. Films would always be the mainstay of the business, but television would be an added bonus and films would thus play to indefinitely greater audiences. If big metropolitan theatres stopped stage shows, patrons would still go for movies; conversely, if thousands of theatres were also giving big-screen television featuring the world's greatest artists, box-office grosses for pictures would be raised immeasurably.

Colour Next

The equipment has not yet been tested on colour; but that is the primary aim.

Skouras said: "If theatre television is to reach motion picture standards it must have a definition standard far higher than broadcast television; fortunately, we could adopt any scanning standard we chose. We saw a demonstration of 322-line scanning non-interlaced and of 675 lines interlaced—both very fine. If necessary, Eidophor can use 1,000 lines.

"Our initial model will be black-and-white only, but capable of conversion to full colour, and until it is ready for colour we won't introduce it commercially. It gives light definition and tone scale equal to motion picture film. The system is very simple, but has temperature tolerance only 2 deg. C. and the present model is adequately cooled by domestic refrigerator unit."

Skouras added that when theatre chains give live shows on big screen, like Sadlers Wells, "South Pacific," Arthur Rubenstein, Danny Kaye, the entertainment business will be revolutionised.

When asked whether the public would accept television shows as live performances, Skouras said "yes," because of the psychological knowledge that the screening and performance were simultaneous.

Fox intended selling equipment outright, but might consider licensing.

E. I. Sponable, Fox technical director, gave the following explanation of the Eidophor system: "All existing big-screen systems have difficulty in passing enough light for screen which makes colour projection impracticable, but Eidophor uses outside light source, such as an arc lamp. The cathode-ray beam does not illuminate the screen, but scans the surface of a skin of oil on which electron image of picture is formed by indentation. The skin comprises mineral oil and two secret ingredients. The image fades from the skin when the next frame is ready. The cathode-ray beam merely modulates the light from the arc lamp, which itself carries the image through an optical system to the screen. Eidophor employs projection lenses which can accommodate any theatre throw distance, or screen size, and equipment is compatible with existing theatre and projection booth procedure."

WESTERNS AND THAT "U"

"Josh" Billings Returns BBFC Fire In Morality Battle

ARTHUR WATKINS, secretary of the British Board of Film Censors, has replied to last week's comments by R. H. "Josh" Billings, KINE. review editor, who made a plea for more western films to be given a "U" certificate. Mr. Watkins told the KINE. that he wants to put this argument to "Josh."

"Mr. Billings wants 'U' certificates for westerns, so does the Board. We agree they ought to be 'U' and children ought to be able to enjoy them. The Board, however, reports with regret that westerns have been steadily drawing away from the 'U' category and the modern gangster element, with a tendency towards vice, violence and even sex has been creeping in; and many of the so-called westerns submitted to the Board today are a far cry from the cowboy films which rightly earned a 'U' certificate.

"The Board does not usually quote individual films, but here I must. Does 'Josh' Billings seriously consider 'Kansas Raiders' and 'The Great Missouri Raid' were 'U' films and suitable for children? They were both unofficially classified in the USA as suitable for adults only. If 'Josh' Billings thinks these films are 'U' there is, I am afraid, no prospect of us seeing eye to eye with him on this matter. However, I believe that if he looks at those films again he will agree with us."

Both films were reviewed in the KINE. on February 1. "Kansas Raiders" is GFD-American, in Technicolor, starring Brian Donlevy. KINE. summary: "Capital horse opera." "The Great Missouri Raid" is Paramount-American, also in Technicolor, starring Wendell Corey. Summary: "Outstanding alfresco thick ear."

"Josh" Billings writes: "I cannot agree with Arthur Watkins that westerns are steadily becoming tougher and more sexy. Present-day 'horse opera' has possibly greater pretentions than its silent predecessor, but fundamentally it has not changed. The bad boys of the prairies, the Daltons, the Youngers, the Jameses and Billy the Kid are still with us, but familiarity has long since caused their villainy to be taken for granted.

"Another thing, I should like to know what type of screen entertainment carries a clearer moral than westerns. I have yet to see one in which the villain has succeeded in dodging the 'pen' or the noose. The culminative effect of such stern justice surely discounts occasional scenes of excessive violence.

"As for the sex accusation, how many westerns showing the heroine living in sin and guilty splendour can the Board name off hand? I can't think of any.

"Much as I regard the opinions of Mr. Watkins, I still fail to see why two such vigorous and healthy westerns as 'The Great Missouri Raid' and 'The Kansas Raiders' should have been given the same certificate as 'Beyond the Forest,' Bette Davis' latest and far from pretty opus.

"What's more, I'm confident the public is on my side in my campaign for a more tolerant approach towards westerns. My reason? The current success of outdoor melodramas, many of which have been burdened with an 'A' certificate, could not have been achieved without support from the family. What broadminded parents think today, maybe the Board will accept tomorrow.

"I'll reach for my Winchester .73 or Colt .45 if ever the Board brands a western with an 'X.'"

From U.S. to You

Sears Resigns UA Post

By Leonard Coulter, The "Kine.'s" New York Correspondent

FIRST major change following installation of the new United Artists regime is the resignation of Gradwell Sears as the company's general sales manager. He remains with UA in a senior executive capacity, however, under his 30,000 dollars a year contract, which expires next December. His former post is expected to go to William J. Heineman, who is committed to Eagle-Lion until March 5. Al Lowe will continue as chief of UA foreign sales.

Arthur B. Krim, who heads the group now in control, has speedily given United Artists a much-needed fillip by clinching deals for three pictures, two of which are completed and the third of which will go on location in April.

The Krim-Benjamin voting trustees on the UA board have now been named. They are Arthur Krim himself, Matty Fox, former Universal vice-president, and Seymour Peyser, partner in the law firm of Phillips, Nizer, Benjamin and Krim.

Korda Here Till April?

Despite objections by Stanley Kramer, "Cyrano de Bergerac" has been scheduled for withdrawal from New York's Bijou Theatre to make way in April or May for Korda's "Tales of Hoffmann."

Sir Alexander Korda arrived in New York this week in the *Queen Mary* for a three-week visit, during which he will confer with Ilya Lopert and Robert Dowling, his partners in Lopert Films Distributing Corporation. He may extend his stay until the première of "Tales" at the Metropolitan Opera House on April 1.

Festival Week Mulled

An all-industry promotion scheme sponsored by the Council of Motion Picture Corporations was debated in New York last week at a luncheon meeting presided over by Ned E. Depinet, president of RKO and of COMPO. It proposes that all major companies shall release top pictures during a 90-day period during the year under the title "Film Festival" or "Movies March On."

During the Festival period all participating companies would engage in special promotion and advertising, and audience participation would in some manner be sought.

U.S Help for Foreign Films

One hundred and thirteen foreign film producers from 22 countries availed themselves of the services of the Motion Picture Association's Advisory Unit for Foreign Films during its initial year of activity.

Upward Earnings

Net profits of Warner Brothers and subsidiary companies for the three months ended November 25, 1950 were 1,813,000 dollars, compared with 3,189,000 dollars in the corresponding period of the previous year.

ABC Executives Discuss ABPC's Better Pictures

CLARK'S BRIGHT IDEA

A ROUND-TABLE conference of production, exhibition and distribution interests to discuss ways of making better British pictures was inaugurated by Robert Clark, executive director of Associated British Picture Corporation, at a dinner party at the Criterion, Piccadilly Circus, W.1, last Friday.

Some time ago Mr. Clark had the idea that he should arrange for his top studio executives, producers and directors to assemble "round a table," with distributor and exhibitor, in an effort to discover how pictures could be improved.

Mr. Clark's guests of honour at the party were C. J. Latta, managing director of Associated British Picture Corporation (who also watches over the work of AB-Pathe Distributors); D. J. Goodlatte, managing director of Associated British Cinemas; J. H. MacDonald, secretary to the Corporation; W. A. Cartlidge, personal assistant to Mr. Goodlatte, and W. A. Fielder, general manager of AB-Pathe.

Members of the studio executive present were: Frederic Gotfurt, scenario editor; Vaughan N. Dean, studio general manager; J. R. Wallis, personal assistant to Mr. Clark; Hamilton Inglis, producer; Robert Lennard, casting director; Leslie Frewin, director of studio publicity; Alex Hendry, legal department; and Alan H. Goatman, assistant to studio general manager.

Among the producers and directors represented were: Maxwell Setton and Aubrey Baring, Mario Zampi, Victor Skutezky, Alex T. Boyd, Robert Hall, Laurence Huntington, Leslie Arliss, Henry Cass, Walter Mycroft and J. Lee Thompson.

After dinner all aspects of picture making and showmanship were touched on.

CEA GETS "Z" BRIEF

W. R. FULLER, general secretary of the CEA, and T. O'Brien, general secretary of NATKE, saw Sir Godfrey H. Ince at the Ministry of Labour concerning class "Z" Reservists on Thursday of last week.

The opinion was expressed that having regard to the percentage to be called up, it was hoped that no more than inconvenience would be caused, but it was appreciated that neither percentages nor averages always worked out proportionately in a kinema or area.

In regard to the more important question of reserved occupations, in the event of an emergency, in due course the Ministry of Labour would give notice to interested parties of its intention to compile a list and its willingness to receive representations. When that announcement was made the CEA and NATKE would jointly consider the representations.

WILSON TALKS QUOTA

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to give some guarantee of continuity of production.

This idea is expected to be supported by all producers, NATKE members and many independents; but the technicians' and electricians' representatives, together with other trade union delegates, will resist the CEA-BFPA compromise recommendation.

The Board's Films Council is still awaiting joint trade comment on certain aspects of the Plant recommendations, so Mr. Wilson will be able to do no more than "feel his way" in relation to aspects of the Films Act which might be affected by some of the Plant proposals.

£568,657 Charity Levy Since 1932

SINCE the Sunday Entertainments Act, 1932, came into operation a sum of £568,657 has been distributed to charity in the Middlesex area.

Receipts from kinemas have dropped from £33,969 in 1949 to £26,222 in 1950 owing, to some extent, to the reduction in the rate of contribution from 10 per cent. to 7½ per cent. of the net takings, which the committee agreed should operate from January 1, 1950.

This is stated in the entertainment committee report, being presented to the Council on Wednesday this week.

FRENCH WAITS FOR CEA ENDORSEMENT

Sir Henry French, director-general of the BFPA, told the KINE. on Tuesday that when the CEA General Council meets on March 14 it is hoped that final agreement by the four constituent bodies can be given to the scheme for allocating money under the Eady plan.

CEA-BFPA PLANT TALKS

THE CEA this week was arranging another meeting of the joint committee with the BFPA to discuss the Plant report prior to making a joint trade reply on the Films Council recommendations to the Board of Trade.

The CEA and KRS have already agreed a policy in relation to the report.

657,950 HAVE TV

The number of television licences issued in January was 71,850—a record monthly issue since the BBC television service was restarted in 1946.

According to the latest GPO statistics 657,950 TV licences were current.

BKS Changes

Rex B. Hartley, manager of the General Electric Co.'s Motion Picture Section, informs the KINE. that he will not stand for re-election to the office of honorary secretary of the British Kinematograph Society.

The BKS Council has requested the resignation of R. Howard Cricks from his employment with the society.

LABORATORIES NEED 'INFINITESIMAL' SULPHUR ALLOCATION

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unless fewer prints are to be made, or less negative processed.

Our political correspondent points out that the international sulphur position has been serious for six months. It is the only basic material affecting photograph chemicals which is controlled by the Board of Trade, and the Board recently cut by one-third all supplies going to industrial laboratories such as Johnson's and May and Baker. The Board has not considered a detailed rationing of by-products at every stage of consumption. But a priority list of consumers is being made. It is hopeful that as the film laboratories use such small quantities, some voluntary adjustment can be arranged between the laboratories and the supply companies.

A KINE. reporter says that some film laboratory executives argue that the companies supplying the sulphur group of chemicals also pack it and sell at very high prices to amateur photography dealers. If this market were reduced, sufficient may be found for the professional film laboratories. There appears to be no question of price dispute, says our reporter.

Two-thirds of imported sulphur is used for the manufacture of sulphuric acid. About 95 per cent. of our supplies come from the United States. Harold Wilson, President of the Board of Trade, is expected to go to the States during the Easter recess when, among other things, he will discuss sulphur supply.

A KINE. technical writer who visited May and Baker's plant at Dagenham last week saw the processes by which hydro-quinone and bromides were produced. He was told by a director of the firm of the serious position which was being reached owing to the sulphur shortage.

Manufacture of hydro-quinone and bromide has been affected by from 25 to 60 per cent. Various products in the soda groups are also in short supply as a result.

Meanwhile, arrangements have been made to hold a meeting in Washington of the International Commodity Group, one of whose functions is the distribution of essential commodities.

A general view of the Associated British Picture Corporation dinner party at the Criterion Restaurant

At the Sheffield CEA dinner-dance, the committee responsible for the arrangements: Arnold R. Favell (secretary), Peter H. Blaskey, Jack M. Reiss, and Roy G. Mason

SHEFFIELD

Divergence of Opinions Kills Decision on Film Reports

THERE was such a divergence of opinion on the value of the altered format of the CEA film reports at the Sheffield CEA meeting held on Friday, that a resolution on the subject was withdrawn even after a vote had been taken.

S. KIRKHAM said he would like members' opinions on the reports being set out in alphabetical order. He did not get on at all well with the new system. He preferred the previous system they had known for some years. There might be others, however, who preferred the new system.

The CHAIRMAN, Harold Brocklesby, said it was a convenience for him, but he could see some disadvantage in the new method for first-run houses.

Mr. KIRKHAM said it might be all right to have the renters' names in alphabetical order, but not the films.

R. O. BROWN said he agreed with Mr. Kirkham. The new method had put him completely "haywire." Why had they altered a good system which they had known for 30 years?

Whole Method Wrong

LEN SHAW said the whole method of the reports was wrong. He detested westerns and gangster films, but he knew there were entertainment values in these films. There should be no such things as markings, but statements, "This is a western," or "This is a gangster." It should also state "Continuity good, recording clear, photography good; we can confidently recommend this," etc. This would give a better idea of what was wanted than the so-called markings.

Mr. KIRKHAM said he had no fault to find with the reporting of the films.

JACK REISS said he found the CEA reports absolutely useless. He went on the trade journal reports. Some of the worst box-office "flops" had received high marks, and some marked very low had been successes. They must have an average. They got films like "Hamlet" with nine marks and "The Jolson Story" with nine marks.

He said the trade journal reports did state "This picture will make money" or "This will not take money."

The CHAIRMAN said they had to interpret reports in two ways—they had to consider who was giving the report, and also interpret whether it would suit their own hall.

F. C. BRINDLEY said the less he studied trade reports the better he had done. Trade papers, as they knew, were influenced by advertising, and what was the good of reading something which had a sway? He was all for the CEA reports, and they were the only things he took notice of.

It was proposed by Mr. BROWN and seconded by Mr. KIRKHAM, that they would like to revert to the previous system. It was carried, but there were so many members neutral that the resolution was withdrawn.

The SECRETARY, Arnold R. Favell, said he would like to know from trade reports the length of the films. It would be a good help.

Mr. FAVELL said that four applications for assistance had been selected by the Charities' Sub-committee: Poppy Day, St. John Ambulance Brigade, Royal National Lifeboat Institution, and St. Agatha's Hospital. There was also the National Playing Fields Appeal.

In a discussion on the new fire regulations, it was suggested that members should try to get postponements of attempts to enforce stringent regulations.

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NO SPEECHES RULE WAS POPULAR

ONCE again the Sheffield and District branch of the CEA, at the annual dinner-dance on February 22, proved that a "no-speech" function is conducive to "better business," as nearly 300 guests filled the Royal Victoria Station Hotel. There was so large a demand for tickets that they had to be rationed.

The speeches were not missed, and their absence gave extra time for the dancing, for which the dinner and dance committee (Peter H. Blaskey, Roy G. Mason, Jack M. Reiss and secretary Arnold R. Favell) introduced new and diverting attractions with varied prizes.

Harold Brocklesby, chairman—who earlier with Mrs. Brocklesby had received the guests—proposed the "Loyal Toast." After dinner all the electric lights were extinguished and a romantic atmosphere was created by every table being lit by coloured candles. Baskets of flowers decorated the ballroom.

The chef, suitably spotlighted, was asked to drink wine with the chairman for having done so well.

"EXHIBITORS SHOULD SHARE RISING STOCK COSTS"

KRS Is Faced with £500,000 Increase

FILM stock has risen in price so much that by July this year it will be costing the industry as a whole £743,000 more than before the devaluation of the pound. This figure was given to the Kinematograph Renters' Society council at its meeting last Thursday.

The president, David E. Griffiths, said that there was to be a meeting with the CEA on March 1 at which the renters will discuss ways in which exhibitors may be able to accept some measure of responsibility for this increase. He pointed out that, as a result of safety stock, kinemas have been saved millions of pounds on structural alterations.

The council was told that Kodak has made a further increase in the new safety stock price from the original 1.2 penny a foot to 1.25 pence. The company had also withdrawn the 5 per cent. credit allowed on nitrate stock following recent negotiations.

The council was told that the cost to members following devaluation was £245,000. The new safety stock figure would add £268,000, so that overall the renters were faced with an increase of £513,000 per year.

One member wanted to know if some arrangement could not be made so that a cheaper stock was available to newsreels.

Another member pointed out that the new safety base cannot be "broken down," so that it will not fetch any price in the junk market after release.

The CHAIRMAN pointed out that one British producer had told him that the increased cost of production stock and release prints (for which producers pay) will more or less offset the benefit of the Eady plan.

The general feeling was that exhibitors must bear a share of the increased cost.

Lab. Chemical Shortage

The discussion later turned to the prospect of fewer prints being available to the trade because of a shortage of chemicals in the laboratories.

The council was told by one member that the Laboratory Association was sending a deputation to the Board of Trade to discuss this shortage. It was pointed out that the laboratories use very little chemical compared with some other industries, and it was felt that too much was being put into packets for the amateur photography market.

The renters were told that a reallocation of chemicals could be made so that the laboratories are adequately supplied, but if overall supplies were to be further restricted then the position could become serious.

The Rank Organisation has agreed to the Eire CTBF retaining Cinema Day money for its own uses. A reply is expected from Sir Philip Warter, chairman of ABC, shortly. The council agreed to support the Eire CTBF, which aims at independence of the British organisation.

It was also agreed to support the Film Industry Sports Association.

D. E. GRIFFITHS reported on the "Better Business" campaign. He said that so far the shorts had been sold to 3,333 kinemas, bringing in a total of £46,464. Even the RAF, Navy and Army film services were buying them. The national showmanship competition had already attracted between 600 and 700 entries.

The Maltese Tax

Referring to the situation in Malta, Mr. GRIFFITHS said that there had been no official indication from the Government that its tax on film imports was to be removed. But it was learnt unofficially that the tax is not being enforced. There may be another general election on the island soon. The position was noted by the council.

Newcastle Cinematurians

An active membership of 140 and a comfortable balance in hand were reported at the annual meeting luncheon of Newcastle Cinematurians on February 20. More than 100 members attended, the special attraction being the trade "Brains Trust" session.

Officers for the ensuing year were elected or re-elected as follow: President, Robert Gilbertson; vice-president, W. H. Lindon Travers; treasurer, J. N. Wright; secretary, J. Carr; trustees, E. J. Hinge, W. Carr and C. Chipchase; executive, S. Partridge, A. Brown, A. Woolf, G. Turnbull, G. Anderson, J. C. Bell, B. Reekie, J. Glick, Lindon Travers, G. Cowan, William Westwood, and H. T. Holdstock.

Ernie Jenkins, veteran film salesman, recently retired, was unable to attend to receive the Cinematurians testimonial.

SHEFFIELD CTBF INCOME RISES

REPORTING on the Sheffield Cinema Trade Benevolent Fund, S. Kirkham, chairman, at the annual meeting said the income had risen from £268 to £342. The fund had dispersed a good deal less than had been received, and he hoped that it was not due to any cases being missed.

ARNOLD R. FAVELL, honorary secretary, thanked for his services, reported that there had been almost twice as many grants made during the year as in 1949. In nearly every case the distress arose through illness. Nine of the applicants went to "The Cragga," Morecambe, to recuperate. Donations had been made from the fund to defray maintenance costs.

They had received the usual £250 from the Sheffield Corporation from S.O; the Sheffield Kinematograph Projectionists had continued its grant of £25; and the SOMA had also donated £25. As usual, £66 13s. 4d. had been sent to the national fund.

Trustees are Len Shaw, E. C. Clayton, and S. Kirkham; hon. treasurer, A. G. Smeeton; hon. secretary, Arnold R. Favell; S. Kirkham, Frank S. Neale and Harold S. Brocklesby represent the Sheffield CEA branch; Viv. Nelson and H. Coulthard represent the renters; J. Ingham and George Cliffee, kinema staffs; and Mr. A. J. Ollerenshaw, the SOMA.

NORTHERN

OPPOSITION TO SUB-STANDARD FESTIVAL SHOW

OPPOSITION to the proposal of local Festival of Britain organisers to hold a special week of 16-mm. British films at a Newcastle "live" theatre was voiced at last week's meeting of the Northern branch.

Secretary ALF SMITH reported that he had advised them that, since some of these films had been booked by exhibitors, and since their halls were within two miles of the theatre, the association must oppose this venture.

This matter had also arisen on Teesside and the secretary undertook to deal with it on the same lines.

CEA Life-Members

On the Manchester resolution for the appointment of life-members, WM. WESTWOOD said this had been interpreted as meaning life-membership of the General Council. That, he felt, was out of the question.

Mr. HINGE thought such members might be eligible for election as delegates, but, in the view of many, the General Council already was unwieldy.

Details Refused

WILLIAM CARR said that he had been asked by a representative of the Electricity Authority to supply details of seating and so on in his halls.

He had refused to supply any information and had advised the Authority that it should address its requests to the Association. Other members were advised to adopt Mr. Carr's attitude if similarly approached.

Safety Canopy Lighting

It was reported that the local Ministry of Fuel and Power declined to admit the Ministry concession of 50 per cent. canopy soffit lighting where deemed requisite to public safety.

"They say," said the SECRETARY, "they have no knowledge of this concession and do not agree with the suggestion that exhibitors are at liberty to use 50 per cent. canopy lighting in their own discretion. They add that, as heretofore, sympathetic consideration will be given to such lighting where it can be shown that it is desirable for public safety."

"Surely they don't mean that we must apply to them and they will decide whether or not canopy lighting is requisite to public safety?" asked WILLIAM WESTWOOD.

A member said that he had dealt with this difficulty by demanding of an inspector who objected to his canopy soffit lighting, a letter indemnifying him against any third-party action for injury which might be brought against the proprietors by a patron.

Owners' Risk

When the notice was read which exhibitors were advised to display disclaiming responsibility for the safety of patrons' cars in kinema car-parks, STANLEY GIBSON said: "Surely, we can reduce it to essentials: 'Cars are left in this park entirely at owners' risk.'"

Members generally felt that would be sufficient.

What Swayed Them?

Satisfaction was expressed at the dismissal of a recent quota charge against John Weightman (Scala, Darlington). It was understood that the magistrates had been principally impressed by the fact that Mr. Weightman, who had always booked at flat-rates, could not get a good many British films unless he agreed to pay percentage rates.

Intimation had been received that the board of the new town of Peterlee wished to know if the association was still interested in a site on the estate for a new kinema. The secretary was asked to say that the communication would be placed before members in the area of Peterlee.

EDINBURGH

Public Relations Committee to Fight Trade's Battles in Press

A PUBLIC relations committee has been appointed by the Edinburgh section of the Scottish branch to publicise the trade's case in the local Press. The committee comprises the chairman, A. S. Albin, T. Graham Salmon, J. K. S. Poole, R. M'Laughlin, L. F. Priest, J. S. Dunbar and George Gilchrist.

Reference was made to letters in the local Press, rebutting the speech made by Sir Laurence Olivier, by J. K. S. Poole, Louis Dickson and T. Graham Salmon.

The section unanimously reaffirmed a previous resolution that Scotland be exempted from quota provisions, as in Northern Ireland, and it instructed the committee to put the case for the trade before the public in correspondence in the local Press.

Arising out of the report of the General Council meeting, Coun. M'LAUGHLIN recalled that this resolution of the section had been rejected by the Scottish branch. He thought, however, it should be reaffirmed, as the branch might have changed its mind on the point.

BBC and Film Endings

A letter was read from British Lion in connection with some remarks at the last meeting when Mr. Gilchrist and Mr. Poole took exception to a BBC feature giving away the ending of "State Secret" and other films. British Lion agreed that surprise endings should not be broadcast in the future. They were as anxious as exhibitors that nothing should be done which was detrimental to the drawing power of a film.

A most satisfactory reply, the CHAIRMAN, Louis Dickson, commented.

Charges to Pensioners

When the question of ABC's concession to old-age pensioners was mentioned, Coun. M'LAUGHLIN said other exhibitors had been embarrassed by pensioners coming to their kinemas and asking for reduced prices.

JAMES STEWART, ABC's Scottish manager, replied that his company had been embarrassed by pensioners saying they had got into other near-by kinemas for nothing.

Operators' Classes

A letter was read from Mr. Dow, director of further education under the Education Committee, regretting that nothing could be done about classes for apprentice operators as they were still trying to get a mathematics teacher. He hoped a start would be made before September.

T. TIMMINS (Lochgelly) said the Fife Director of Education agreed to start classes if 12 or 15 boys could be found. The course would be based on the Dundee syllabus.

National Playing Fields

The CHAIRMAN reported that the Scottish Committee of the National Playing Fields Association had fixed week beginning March 24 for the Glasgow collections.

The Edinburgh collection will start on April 16.

It was agreed that exhibitors should decide whether they should adopt collections seat-to-seat or in the foyer.

Coun. M'LAUGHLIN moved that GC be informed that the section wished to be consulted before any increases were given or alterations made in the NATKE agreements.

Charges for Records

The question of payments for the use of gramophone records, in addition to PRS charges, was again discussed.

Coun. M'LAUGHLIN did not see why he, who played probably 12 records a year, should have to pay twice for the pleasure of playing them. He thought it would be a good idea if members challenged the validity of that charge.

It was unanimously agreed to take counsel's opinion on the point as soon as possible.

WEST LANCS.

County Council Regulations "Impracticable"

WEST LANCASHIRE branch of CEA held a meeting at Morecambe on Tuesday, February 27. One of the main subjects discussed was the new code of regulations proposed by the Lancashire County Council.

A copy of the draft regulations had been sent by branch secretary J. F. Dobson to the CEA technical adviser. Amongst the comments made by Leslie Knopp are the following.

One clause gives the impression that it is necessary for an exhibitor to provide one attendant to every exit, since "all exit doors . . . shall be in charge of a responsible person." If every exit door is to be inspected daily to see that it is in good working order, and painted on the doors are the words "Push Bar to Open," there is no necessity for the doors, in addition, to be in charge of an attendant. No useful purpose is served by requiring that all exit doors shall be thrown open at the close of every exhibition.

Clauses 17 and 18 are badly worded, are not in accordance with statutory requirements and are impracticable in some respects. The Home Office no longer insists that exit signs shall be tinted green or illuminated by green lights and "No Exit" signs coloured red.

The word "Lavatories" should be deleted and "WC's" substituted.

It is suggested that gas taps shall be "protected against unauthorised interference," rather than "in such a manner as to be inaccessible to the public."

"What Does It Mean?"

"I regret I cannot understand clause 26," states Mr. Knopp. "It is not clear whether the licensing authority requires a complete plenum plant and, in addition, the provision of natural ventilation during the period exhibitions are not given, or whether they require a natural inlet system with forced exhaust and with ventilation from windows, etc., during the non-exhibition periods. The regulation is not clear and is, therefore, bad."

As to two other clauses, Mr. Knopp comments: "The requirement for daily entries to be made in a log book, signed weekly by the manager, is totally unnecessary and is likely to be more honoured by the breach than by the observance. In any case, it is not within the jurisdiction of a fireman to determine any deficiency in safety lighting systems or to take action, and since a fire, however insignificant, has to be reported to the fire officers immediately there would appear to be no useful purpose served by making a report in the log book.

BIRMINGHAM

BFPA'S QUOTA SUGGESTION CONDEMNED

"IF we accept it we might just as well go to Russia," B. T. DAVIS told the Birmingham and Midlands branch last Friday, when reporting from General Council on the BFPA suggestion regarding quota enforcement. The branch decided to protest against the suggestion; also to defer discussion on NATKE's proposals for a new agreement.

B. C. MUGGLETON (secretary) read correspondence with Mr. Fuller asking the branch to discuss the BFPA proposal that the final adjudication should be left to the Board of Trade. He also asked the branch to approve of a letter he had drafted on its behalf strongly protesting against it. If that procedure was adopted they would just have to accept the dictation of the Board of Trade, which presumably would have the power to impose such penalties as it thought fit.

The meeting readily approved of the sending of the letter of protest to the Board of Trade.

Reduced Prices

During a brief discussion on the reduction of admission prices by CMA in certain areas, Mr. DAVIS proposed that the secretary should obtain from CMA details of any price alterations it had made in the area, and that these should be circulated to all opposition houses. If the latter felt they ought to take some action they should request the branch to call a meeting of the appropriate sub-committee.

A. G. MAY, seconding, thought the chief danger lay in CMA informing the Press concerning the reduction in prices. They ought to have been discussed between exhibitors in the localities affected. If they were going to experience the price-cutting they had in Birmingham and the Midlands in the past they might as well go out of business.

The resolution was accepted.

The branch acceded to the request of the North-Western branch to support the candidature of W. J. Speakman for the vice-presidency.

Poster Advertising

At its January meeting the branch asked F. C. Self to get the CMA head office to reconsider the question of poster advertising.

Mr. MUGGLETON read a letter from Mr. Self in which CMA had agreed to restrict such advertising to first-run houses; and A. G. MAY congratulated CMA on having had the good sense to adopt the suggestion of the branch.

On a proposal by Mr. MAY, it was agreed "That it is the unanimous opinion of the branch that poster advertising should be restricted to first-run houses in the future."

Charities

Mr. MUGGLETON said that the branch charities appeal committee had allocated £1,890 from this year's total collection of £2,481 to local charities, £1,000 having been sent to the *Birmingham Mail* Christmas Tree Fund. Consideration would be given to further allocations next September.

The allocations were approved and Mr. MAY raised the question of the increasing need for the provision of amenities for hospital patients which were not provided under the National Health Insurance Act. He was satisfied that outside help in that direction was needed.

Members favoured the showing of slides, but did not approve of collections being taken for the University TB Appeal Fund. Mr. MAY, however, thought the possibility should be considered of sending a donation of £50.

The branch also agreed to a request from the Ministry of Food to show slides giving information concerning the issue of the new ration books.

FINANCIAL FACTS AND FIGURES *by V. J. BURTT*

"Tax Concession Incentive to Restrict Production"—Bernstein

THE "inadequate" assistance in the matter of the slight concessions in entertainments tax made last June by the Treasury "may be an incentive to the producers to restrict production rather than increase output," declares Sidney Bernstein, chairman of the Granada group, in his annual statement to shareholders.

Mr. Bernstein takes this view because under the scheme "the fewer the films made, the more producers draw per film from the levy pool."

This is one of the subjects mentioned in a fourfold protest made in his statement.

The profits tax, he complains, has taken in three years £125,000 from the ordinary shareholders, whereas the ordinary dividends paid in the same period amounted to £38,500.

Entertainments tax at present absorbs 38 per cent. of receipts; this, he says, continues to be a heavy burden and keeps admission prices inelastic.

Mr. Bernstein reminds us all that the industry is still forced, under the Sunday Entertainments Act, 1932, to make contributions to charities for the right to open kinemas on Sundays. The amount paid in 1950, he says, was £400,000. Experience has shown that the opening of kinemas on Sundays has proved beneficial to the public. It has rendered a social service, and he thinks it is unfair that kinemas should be singled out from other industries to pay a discriminatory levy.

Variety Pays

Mr. Bernstein proposes to carry on his policy of providing luxury theatres and mixing in flesh-and-blood artists in variety shows, stage plays, pantomime and ballet. Such a policy has shown good results and earned the appreciation of his patrons.

Café and restaurant business has been more difficult with rising costs.

A subsidiary company, the Kinematograph Equipment Co., Ltd., which supplies furnishing and equipment to theatres, hotels and other industrial concerns, has had another good year.

Capital and Provincial's Resumed Meeting

The fifteenth annual general meeting of Capital and Provincial News will be resumed at 96-98, Baker Street, London, at 11 a.m. on Thursday, March 15.

John Diamond, the chairman, in making this announcement, adds no further information beyond what is already known about the unsatisfactory situation arising from the special losses of £30,000 which have been set aside in a suspense account.

The report makes no reference to the recent decision of a group of shareholders, headed by C. Norman Baker, FCA, to call a requisitioned meeting with the object of appointing independent shareholders to the board.

QUOTA FINES AT UTTOXETER

FOR failing to comply with their quota obligations during 1948-49 at the Elite and Queen's, Uttoxeter, Catlin's (Uttoxeter), Ltd., of Scarborough, was fined £5 in each case by the Uttoxeter bench.

For the Board of Trade, it was stated that the defendants should have shown 45 per cent. of British films during the period. Actually, the percentages shown were 24.4 at the Elite and 24.1 at the Queen's. The two kinemas, the only ones in the town, had now been sold to a new exhibitor.

F. W. Barnett, defending, stated that in a similar case at Darlington where a small exhibitor had shown only 13.6 per cent. British films the magistrates dismissed the case. The manager of the Uttoxeter kinemas had written to the Board of Trade about the quota, but had had no reply until 12 months later. A small company, he said, was entirely in the hands of the renters, who, if they did not think a film would make money, would not let them have it.

The chairman said defendants had pleaded guilty, but the bench did not think they had acted deliberately. They had tried to comply with regulations, but the inability of the Board of Trade to reply to letters within a reasonable time had rather complicated matters.

Four Men Sentenced for 16-mm. Thefts

Following investigations by the police and the Kinematograph Renters' Society into serious thefts of 16-mm. films made for exhibition to Forces overseas, four men were sent to prison by Eric Guest at Marlborough Street Court. For stealing at his employer's premises in Wardour Street, between September, 1948, and December 1950, 30 films, value £731, David Archibald (68), of Aubert Park, Highbury, stock-keeper to General Film Distributors, was sentenced to nine month's imprisonment; for stealing between January and June, 1950, at Gerrard Street, Soho, 15 films and 12 reels, value £153, belonging to his employers, Jack Mason (24), of Tichbourne Street, Brighton, warehouseman to Northern Transport Agency (London), Ltd., a firm of film carriers, was also sentenced to nine months' imprisonment.

Charles Robert Spafford (40), of Mount Road, Hendon, ex-army W.O., holder of the M.M. and chief operator to General Film Distributors, was sentenced to nine months' imprisonment for receiving with a guilty knowledge, 41 films, value £885; while Ernest Noel Houghton (33), Foreign Office wireless operator, of Crowshott Avenue, Stanmore, Middlesex, was sentenced to three months for receiving 18 films, value £348, which he said he had not attempted to sell, but had kept for his own entertainment.

Large-Screen TV

The place of large-screen television in the entertainment world of the future will be discussed in a paper, "How Should We Develop British Television," to be read by C. E. M. Ian Orr-Ewing, M.P., to the joint meeting of the BKS and Television Society on March 7.

Richard Todd, cast by Walt Disney for the title role in ROBIN HOOD, to be made at Denham Studios, visits Nottingham to inspect the "Robin Hood" caves, and documents in the City Library. He is welcomed by the Lord Mayor of Nottingham (Councillor H. O. Emmony), and the Sheriff, who invited Walt Disney, the producer, and his stars to visit the city

KENT

HQ Brief Needed to Answer Criticism

KENT exhibitors have told the General Council of the CEA that in future, when the exhibitors are criticised on matters of national importance as in the case of Sir Laurence Olivier, more directive is necessary from head office. This comment went in the form of a memorandum following the Kent branch meeting in London last Friday.

C. H. BELL said that it was not enough to tell the branches that in future they should contact local newspapers to put their point of view. Some things became of national importance, and it was vital that exhibitors should co-ordinate their points of view in reply. He wanted head office to brief branches on how such criticism should be met.

MORRIS LEVY doubted if the whole matter was of any importance, as he thought the public treated the Olivier outburst as a one-day wonder.

The general feeling was that the branch should also appoint nominees in each town who would contact local newspapers and MPs and so on.

Deal Dispute

A. SPENCER-MAY, jun., who was in the chair, referred to a dispute with NATKE concerning two Deal kinemas, and it was agreed to appoint a conciliation board to meet NATKE should settlement not be reached.

Newsreel Compromise

Mr. LEVY said that the compromise over the newsreel dispute was more advantageous to the renters than to exhibitors. The renters were giving ground only so far as newsreels were concerned, while the CEA had amended its constitution and made the 50 per cent. ceiling a recommendation which affected all films.

Later, Mr. BELL wanted to know if the proposed apprenticeship scheme would provide technical college training, because he doubted if a youth could become fully qualified merely by working in the box.

This matter was deferred to the next meeting on March 30.

It was agreed to protest to the Board of Trade and to the BFPA at the producers' criticism of the administration of the Films Act.

SOUTH WALES

TAX RELIEF URGED: NO HIGHER PRICES

AN approach for a clear-cut reduction in entertainments tax on all seats up to 1s. 6d. gross and a variation of the incidence of the tax with a view to a benefit to exhibitors on all seats over 1s. 6d. was recommended by the South Wales branch of the CEA, over which Arthur Andrews (Cardiff) presided.

That various proposals had been made for adjustment of entertainments tax with a view to an increase in the amount to be paid under the Eady plan were explained by W. WILLIS (Tonypandy) and supplemented by WYNDHAM LEWIS (Cardiff).

After discussion, a resolution that: "This branch considers that the present is quite inopportune for any increase in the prices of admission," was unanimously passed.

Protest Against BFPA

Discussion also took place on the recommendations of the British Film Producers' Association for amendments to the Kinematograph Films Act. . . ." that power should be taken to suspend or revoke the licence of an exhibitor found guilty by the court of serious default and that, the decision to revoke or suspend the licence should rest with the Board of Trade and not with the court, and the recommendation of serious alteration in the Quota Relief Clause, and that Section 13 should be removed from the Act."

The branch also unanimously decided that a letter be drafted by the Secretary (W. J. Fooks) and Wyndham Lewis to the Board of Trade President, protesting against the proposals.

It was further agreed that a much more strongly worded letter be sent to Sir Henry French, whose attitude on the same subject was described by one member as "sheer impertinence."

In connection with the branch communications to headquarters on the subject of head office salaries, a letter was received from E. Hinge, honorary treasurer, stating that it was not the usual practice to circulate lists of details concerning the employees' private affairs.

The secretary presented a report of the local planning committee in connection with the "Better Business" campaign, and made it clear that in connection with the prizes that were being put up the small exhibitor would have as much chance as the bigger halls.

WYNDHAM LEWIS said he thought every kinema in the territory should enter. If they did so he felt it could to a great extent improve the general standard of showmanship.

John Grierson Plans May Start

May 1 is the date John Grierson has in mind for the first production at Southall under the NFFC "Group Three" scheme for promising young film-makers.

On Monday Mr. Grierson received a treatment of a London satire, "Mr. Wrigley's Case," which had been prepared by John Haggarty, who made "The Naval Artificer"; Reed de Rouen, French-Canadian actor-author, and Frank Worth, part author of "Ha'Penny Breeze."

Mr. Grierson told the KINE. on Tuesday that this was one of about six ideas that were being considered and all would have to be vetted carefully on the scores of cost and practicability. "but I have been delighted at the quality of the ideas submitted to us," he added.

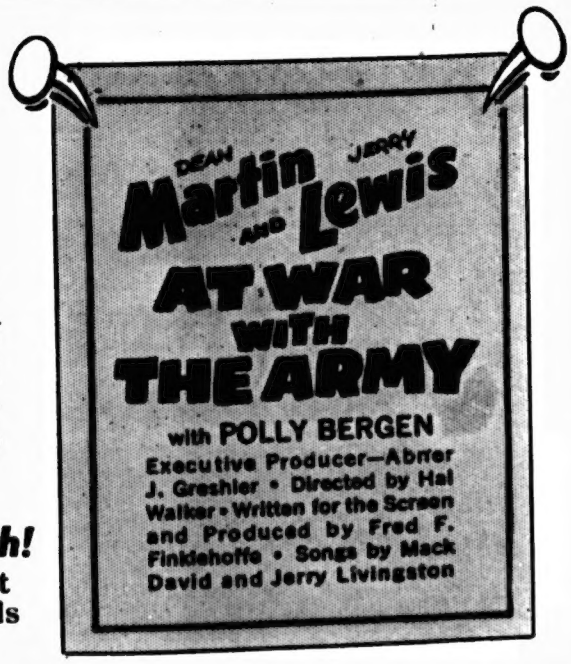
We're using big red type for news that's big...and red hot!

DEAN MARTIN AND JERRY LEWIS

"AT WAR WITH THE ARMY"—PARAMOUNT'S BIGGEST* GROSSER IN THE LAST 5 YEARS!!

With one exception, of course: the biggest of them all—and of all time—SAMSON AND DELILAH

Press time flash!
N. Y. Paramount reports all records broken



RECORD BREAKING BOX-OFFICE REPORTS FROM VARIETY

BROADWAY-MARTIN-LEWIS-'ARMY' TERRIFIC $110,000
'AT WAR' TORRID $22,000 TOPS D.C.
'AT WAR' HUGE $60,000-CHICAGO
'AT WAR' SMASH $14,000-KANSAS CITY
'AT WAR' HITS 3-YEAR DENVER HIGH $17,000
'AT WAR' COLOSSAL 37G-BOSTON
'AT WAR' HEP $17,000-PORTLAND
'AT WAR' TALL 18 G-BALTIMORE

MANCHESTER

No Consultations About County Regulations

WHAT one magistrate's clerk described as "an iniquitous document," the new licensing conditions which the Lancashire County Council have submitted to local licensing authorities, was discussed by the committee of the Manchester and Salford branch at the meeting held in Manchester on February 21. W. Miller presided.

Secretary T. E. Robinson said the objections to the new conditions which had been drafted by a committee of magistrate's clerks were fairly numerous. Representations had been made to the Lancashire County Council only to meet the obvious impasse that although the Council had issued the model conditions for attachment to kinematograph licences they had delegated their powers to the various local justices and were consequently unwilling to move.

Many local licensing sessions had been held and the justices had postponed their decisions until varying dates. One county magistrates' court, however, after hearing the closely reasoned views of a kinema licence holder, revised nine of the clauses to bring them into line with what the CEA wanted.

"One magistrates' clerk said it was an iniquitous document to put before the justices at such short notice. A week's notice was just ridiculous." Mr. ROBINSON remarked that possibly some justices were resentful at these regulations being pressed on them from above

The terms of Home Office circular 4/1951 advising licensing authorities not to incorporate into licences specific requirements which had been postponed were welcomed. It was stated this was the first time in the history of the CEA that the Home Office had issued such a directive.

Fait Accompli

"What I am concerned about," said Mr. MILLER, "is that the Lancashire County Council or some other authority prepares a set of regulations and suddenly confronts us with them when we apply for our licences. When there are alterations in licensing conditions we should be given the opportunity to consider them. I wonder if we can make an approach to the Home Office on those lines. It does seem iniquitous that new conditions should be simply thrown at us without us having any knowledge of them. There are some things in the new set of regulations which are not practicable."

The secretary was asked to discuss the situation with Mr. Fuller.

National Showmanship

W. Miller and T. E. Robinson were appointed to serve on the local committee which will adjudicate in events organised in connection with the national showmanship contests.

In a brief discussion, Mr. ROBINSON said there would be points for stunting and points for proved better business. He was troubled by the thought that it would be easy for an exhibitor to book a lot of pictures at 50 per cent., which would leave him no profit in spite of the fact that his takings might show a substantial increase.

The Chairman: We had better get busy and get into the "Kine." Company of Showmen.

Cut in Press Advertising

It was reported that all but two Salford exhibitors had agreed to reduce their Press advertising by one-third, with a minimum of 2-in. spaces, as from April 6. It is hoped to get all local exhibitors into line. The SECRETARY promised to send out a special circular.

The CEA technical adviser wrote advising members compelled to curtail their use of electricity, to apply to the electricity board for the adjustment of their payments under the two-part tariffs in cases where hardship resulted from the operation of the Order.

The CHAIRMAN: It seems to me it is the nationalised undertakings that are suffering hardship. They will not do anything for us unless we press our case.

NORTH STAFFS.

WANTS 1d. UP TO 1s.

THE increase of seat prices up to and including 1s. by 1d., this amount to remain in the hands of the exhibitors without carrying extra taxation, is the proposal of the North Staffs CEA in a letter to head office.

The branch decided this action to enlarge upon the scheme being put before the Treasury for an increase of all seats over 1s. by 1d., the increase to be divided equally between exhibitors and producers.

On the quota question, the branch decided to send a letter to the General Council drawing attention to the injustice of two competing supplementary run kinemas having to show the full quota as is the case in certain situations now.

An application is to be made by the branch for permission to hold children's matinees from 10 a.m. to noon on March 28 and April 4, in Stoke.

After it had been reported to the branch that one exhibitor—not a member of the CEA—was operating certain reduced prices at a kinema in Longton, Stoke-on-Trent, is was agreed that the chairman (E. H. Whittell) should approach this exhibitor.

The Stoke-on-Trent Watch Committee is to be asked to reduce from seven years to five the age limit imposed on children attending morning shows.

SUSSEX

Penny More Would Yield Only 3½ p.c. Over 1940

PROTESTS were made at the Sussex CEA meeting in Brighton last Wednesday that the General Council is too concerned with how entertainments tax affects the circuits and larger independent kinemas than with the plight of the small halls with between 300 and 400 seats. A resolution was passed to go to General Council emphasising the need that strong action be taken to achieve some result this year to help the small independent. J. D. Richards presided.

S. J. GLEN raised the matter of tax relief. He referred to the new scheme for the "floating penny" and asked if members realised that even if exhibitors received this they would have only 3½ per cent. above 1940 net totals. How could business be carried on like this when costs were going up all round? He thought that some of the levy should be used, not to subsidise British film-making, but to help those exhibitors who were losing money week by week.

HARRY JACOBS pointed out that a hall seating 350 must have the same number of projection-room staff and almost the same auditorium staff as a theatre seating over 800. But was the income the same? It was a serious problem which was "glossed over" at General Council.

"Close Kinemas"

RANDOLPH RICHARDS made the suggestion that it might be a good thing for kinemas to each close down for two weeks or a month each year, like many theatres. It would give the opportunity of working staff holidays and the two weeks' military training period; but more important, it would make the Treasury sit up when it found up to a twelfth of its ET revenue missing!

A. J. SADLER (ABC) reminded members that the "Z" call-up plan was a serious matter for the smaller kinema and some system of reservation for projection staff was imperative. This point was combined in the protest resolution to General Council, proposed by Mr. GLEN, seconded by Mr. JACOBS, and unanimously approved.

It was pointed out that CTBF contributions were down from £186 to £155 for the third quarter of the financial year. It was agreed to remind members of the need to promote better staff collections.

A. R. GORDON reported a 50 per cent. reduction in S.O contributions at Portslade. Miss R. P. HATCH, branch secretary, reported a reduction of one-third at Hove. R. E. RICHARDS said that East Grinstead had also made a substantial reduction. General opinion was that Sussex authorities were taking a more rational view of the operation of S.O legislation.

"Iniquitious Amendments"

R. E. RICHARDS referred to the attack made on exhibitors by Sir Laurence Olivier. He said that artists got more out of film making than any exhibitor. How much had Miss Leigh been paid for that "monstrous" piece of film craft, "Cæsar and Cleopatra"? He went on to argue that actors in live theatres were paid week by week, and if the play had only a short run the artists suffered with everyone concerned with the promotion. But Sir Laurence and his friends took their money from the start—no matter how much a producer, a renter or an exhibitor might lose.

He described the BFPA memorandum on Films Act amendments as "iniquitous."

The CHAIRMAN pointed out that the BFPA said that other traders so feared losing a licence that this proved the best method of control. He argued that publicans, for example, did not lose a licence because they refused to sell a certain kind of beer of inferior quality but because of some misconduct in supervising their premises.

It was agreed to send a written protest to the President of the Board of Trade.

Friese-Greene Exhibition

Mr. SADLER said that John Boulting, had promised to come to Brighton with Robert Donat to be present at the unveiling of a plaque in memory of William Friese-Greene. The inventor had lived in Middle Street for some time. The mayor and corporation would support this scheme and Mr. Sadler wanted the Sussex branch to organise a great "Better Business" exhibition, carnival and general exploitation campaign in association with it. He was discussing suitable dates for the function. The exhibition could travel to other towns in Sussex.

Mr. NYMAN said that the General Council of the CEA should endorse this scheme and also hold a monthly meeting at Brighton at the time of the celebrations.

Mr. SMITH (Regent, CMA) pointed out that he was already organising a W. Friese-Greene exhibition at the Regent.

Mr. NYMAN was co-opted to the "Better Business" committee which will discuss the matter together with the administrator, Ralph Bromhead. It will meet on Wednesday, March 7.

Apprenticeship Scheme

Local NATKE has put forward a comprehensive apprenticeship scheme. The executive will eventually discuss it with NATKE and the Ministry of Labour, and after it has been discussed privately will report to the next meeting.

BRISTOL

Producers Should Take Herbert Wilcox's Example—Rogers

A STRONG resolution condemning the recent proposals made by the British Film Producers' Association to the Board of Trade for the amendment of the Films Act was passed by the Bristol branch.

E. C. ROGERS, vice-chairman, said that the suggestion that the application of penalties should be taken out of the hands of the courts and passed to the Board of Trade could only be described as contemptuous. It was a violation of rights to which every British citizen was entitled.

Some producers, he thought, might well follow the example of Herbert Wilcox, who gets among the public and assesses the type of films they want. The success of this was apparent from the box-office winners he repeatedly turned out. "The majority of the others were completely out of touch with the public and the sooner they realise that the public will only see the films they want instead of what the producers give them the quicker they will begin to get revenue," he said.

The Chairman, Coun. F. G. W. CHAMBERLAIN, said that BFPA had been a thorn in the side of the CEA all the way through. When exhibitors gave them money for production they just wasted it. The Plant Report showed the terrific waste in the studios.

R. TRUEMAN-DICKEN said producers kept on making films of the same type. The first one they made showed no profit, so they immediately spent more money on making a second film with the same theme.

ET Proposals

Commenting on the Rank scheme, whereby an additional penny was charged on all seats of 1s. and above, of which ½d. would go to producers and ½d. to exhibitors, R. TRUEMAN-DICKEN thought that 1s. 11d. or 2s. 5d. seats were most awkward and that a 2d. increase should be made.

H. GOWER thought that the two main circuits and the large independents had no foundation for saying that they had lost money. This tended to overshadow the small exhibitor who had a very hard case to present.

O A P Admissions

The ABC policy to admit old-age pensioners at reduced prices was stated to have made little difference.

E. C. ROGERS, vice-chairman, and J. D. ATKINSON, treasurer, were appointed as representatives of independent exhibitors to serve on the Area Judging Committee of the National Showmanship Contest. Mr. Rogers and S. W. Savery (secretary) will represent the branch at the CEA AGM.

The next branch meeting takes place at the Chamber of Commerce, Bristol, at 10.30 a.m. on March 21.

Your Films

On These Pages is News from Renters Concerning Product and Sales Personalities

A FANTASTIC CLASH

Only the other day I complimented Warner Brothers on its attempt to bring order out of trade-show chaos by fixing major presentations well in advance; yet this Thursday there occurs the most fantastic clash of all. And, believe it or not, it concerns two expensive and highly promising British films! "Happy Go Lovely" (Associated British-Pathé) will be unveiled at Studio One at 10.45 a.m., while at 10.30 a.m. "Flesh and Blood" (British Lion) is being exhibited at the Rialto. To be fair, AB-Pathé booked its date on January 26. But don't think I have any personal grouse against AB-Pathé or British Lion, the reverse definitely is the case. Both firms have always been most helpful. I am ventilating this particular collision because many exhibitors have already expressed their regret at being unable to keep two immensely important appointments at once. When will sanity and showmanship prevail?

Now for a run through of the West End and general releases. "Samson and Delilah" (Paramount) leaves the Carlton on March 1, after winning the Christmas long-distance championship. "Rio Grande" (Republic) takes its place. "Pandora and the Flying Dutchman" (British Lion-British) has just ended three very successful weeks at the Odeon, Leicester Square, where "Pool of London" (GFD-British), the grand Ealing film, got off to a good start.

*"Our Very Own" (RKO-Radio) and *"The Thirteenth Letter" (Twentieth Century-Fox), playing at Marble Arch Pavilion and Odeon, Marble Arch, respectively, are the KINE. starred films for February. Both are living up to expectations.

"All About Eve" (20th-Fox) is back in Town. Having broken five-year-old records in key situations, it is gaining additional kudos at the New Gallery, Regent Street. That excellent GFD double bill, "The Dark Man" and "The Kansas Raiders," is repeating its West End triumph at the Dominion and the New Victoria, where it is booked concurrently. Box-office business is not so bad after all. Given proper weather it should really look lively.

Josh Billings

PRE-RELEASES AND RELEASE DATES

INTERNATIONAL'S adventure drama, "Bandit General," starring Paulette Goddard and Pedro Armendariz, opened at the London Pavilion, Piccadilly Circus, W.1, last Friday.

A feature of the programme is the inclusion of "Wagon Wheels," a Zane Grey western, starring Randolph Scott, who was in the first ten of an American poll for the top box-office stars of the year.

* * *

"Rawhide," 20th Century-Fox outdoor adventure drama, co-starring Tyrone Power as a stage-coach station apprentice, and Susan Hayward as a stranded passenger at the mercy of a band of outlaws, opens at the Odeon, Leicester Square, W.C.2, today (Thursday).

Heading the supporting cast are Hugh Marlowe, Dean Jagger, Jack Elam and Edgar Buchanan. Henry Hathaway directed.

Twentieth Century-Fox's satire of the theatre, "All About Eve," has taken more money on release in the eight key provincial centres than has any other 20th Century-Fox production playing on the Odeon circuit since "Leave Her to Heaven" (1946), and Zanuck's own production, "The Razor's Edge" (1947).

* * *

"The Flame and the Arrow," Warner's Technicolor adventure, starring Burt Lancaster and Virginia Mayo, has continued to chalk up top-bracket business on pre-release runs.

At Brighton, Hove, Worthing, Bournemouth, and Southampton the film registered the biggest grosses for a Warner picture since "Johnny Belinda." It was generally released a fortnight ago.

* * *

"Wonder Man," in Technicolor, one of Danny Kaye's best successes, is being re-presented by RKO-Radio at the Rialto, Coventry Street, W.1, on May 2. This coincides with Danny Kaye's personal appearance in variety at the London Palladium.

British filmgoers will be able to welcome back an old favourite when RKO-Radio, in the near future, presents Harold Lloyd in "Mad Wednesday," his first comedy since before the war. The supporting cast includes Raymond Walburn, Franklin Pangborn, Arline Judge, Edgar Kennedy and Lionel Stander, and romantic interest is supplied by newcomer Frances Ramsden.

* * *

Renown's "No Orchids for Miss Blandish" is coming back to London's West End. It will start at the Tatler, Charing Cross Road, W.C.2, on March 4.

"We Want a Child" has just broken all records in its opening at the New Victoria, Nottingham.

* * *

GFD's "Blackmailed," now on general release, has been booked to play a two weeks' transatlantic run in the *Queen Mary*, commencing March 6.

Starring Mai Zetterling, Dirk Bogarde, Fay Compton, Robert Flemyng, and introducing Harold Huth's sensational 21-year-old discovery, Joan Rice, "Blackmailed" was directed by Marc Allegret and produced by Harold Huth.

* * *

Now at the Warner Theatre, Leicester Square, W.C.2, AB-Pathé's "The Franchise Affair" is to be generally released on March 5. The stars of this British picture are Michael Denison and Dulcie Gray.

Dean Martin and Jerry Lewis, the comedians who have scored a hit in America in Paramount's comedy, AT WAR WITH THE ARMY. It will be trade shown here shortly

* * *

During its run at the New Oxford, Manchester, MGM's Technicolor picture, "King Solomon's Mines," has set a new high in box-office records. Not only has the film broken every previous daily and weekly record, but also passed all previous records for second-Sunday performances.

* * *

Anatole de Grunwald's "Flesh and Blood," distributed by British Lion, will be generally released on April 16. It is a drama starring Richard Todd, Glynis Johns, Joan Greenwood and Andre Morell.

British Lion's "The Long Dark Hall," starring Rex Harrison and Lilli Palmer, will be shown in the *Queen Mary* on her March 22 voyage, and in the *Queen Elizabeth* on her March 29 trip.

* * *

GFD's "The Red Shoes," Technicolor ballet story, is to be revived at the Palais de Luxe, Liverpool, for seven days from March 25.

* * *

The Blue Ribbon film, "Life Begins Tomorrow" ("La Vie Commence Demain"), featuring Jean-Pierre Aumont, is in its eighth week at the Cameo-Polytechnic. Raymond Cravenne states that business continues good and is even better than during the first week.

* * *

Continued success follows Vigiliant's "The Fall of the House of Usher."

It has already scored at the Gaiety, Manchester; Berkeley, Tottenham Court Road, W.1; Palais de Luxe, Liverpool, and the Blue Hall, Edgware Road, W.2, and has played to capacity at the Tatler, Bristol, 8,000 admissions being recorded. At the Tivoli, Blackpool, the film broke all records.

Warner's Dates Big Four Trade Shows

CAGNEY IN FIVE-STARRED MUSICAL

INDIAN warfare, the Ku-Klux-Klan, submarine drama, and a musical comprise a quartette of major Warner productions for which managing director Arthur Abeles has arranged March trade show dates. A fifth Burbank picture, "Bright Leaf," has already been shown to exhibitors.

The four films to be trade shown are: "Rocky Mountain," starring Errol Flynn, Patrice Wymore and Scott Forbes; "Storm Warning," with Ginger Rogers, Doris Day, Steve Cochran and Ronald Reagan; "Operation Pacific," in which John Wayne and Patricia Neal star; and "Fine and Dandy," spectacular musical, starring James Cagney, Virginia Mayo, Doris Day, Gordon MacRae and Gene Nelson.

"Rocky Mountain" is an outdoors adventure that cannot strictly be classed as a western. It concerns a Confederate patrol during the American Civil War, ordered to contact a group of rebels in California, and finishes with a glorious but unsuccessful stand against the Indian hordes. "Josh" Billings' verdict in the KINE. was "Very good star outdoors."

"Storm Warning" is a drama hitting at attempts to perpetuate the Ku-Klux-Klan in certain parts of the United States, the central character (Ginger Rogers) being a girl who finds that her sister's husband is a Klan member involved in a killing. Refusing, through personal loyalties, to tell the authorities what she knows, she reaps a grim reward.

Submarine Tale

"Operation Pacific" gives John Wayne, recently voted "most popular star," the rôle of a submarine commander involved in dangerous missions. The climax is the submarine's gallant part in a full-scale naval engagement. George Waggner wrote and directed the film, which Louis F. Edelman produced.

In "Fine and Dandy" Warner's presents its most spectacular musical since "Yankee Doodle Dandy," the stars being led by James Cagney who, of course, headed the cast of that record-breaking film. The story concerns a cocksure Broadway dancer and musical director, who agrees to help to produce a musical comedy staged by cadets and is forced to knuckle down to Army discipline.

All of this gives Cagney sparkling opportunity to put over a *tour de force* similar to his "Yankee Doodle Dandy" triumph, which allows for Virginia Mayo to reveal considerable talent as a hoofer, and for Doris Day, Gordon MacRae and Gene Nelson to sing and dance. The numbers are many and catchy, taking in "By the Kissing Rock," "It's Raining Sundrops," "Military Polka," "You Love Me," "Long Before I Knew You" and "Brooklyn," while the staging and presentation of the scenas challenges the best for spectacle and slick teamwork.

"Cyrano de Bergerac" In Five Languages

Jose Ferrer will dub his own voice as "Cyrano de Bergerac" in four languages for the foreign release by United Artists of the Stanley Kramer production. Ferrer speaks six languages fluently, and will dub in French, German, Italian and Spanish.

Scoring of Robert Stillman's "Queen for a Day" is now being completed at the Goldwyn Studio.

WHERE AND WHEN TO SEE THEM

Rocky Mountain, Wednesday, March 7.

Storm Warning, Thursday March 8.

Operation Pacific, Wednesday March 14.

Fine and Dandy, Thursday, March 15.

All showings are at 10.30 a.m. at Studio One, Oxford Street, W.1.

COLUMBIA REVIVES "PLATINUM BLONDE"

TWO revivals, "Gilda," starring Rita Hayworth, and "Platinum Blonde," in which Jean Harlow had a personal triumph, have been formed into a double programme by Columbia for showing here soon. The programme has already achieved success in America.

Glenn Ford and George Macready are in "Gilda," and Frank Capra's comedy-drama for Jean Harlow includes also Loretta Young and Robert Williams.

"Al Jennings of Oklahoma," adventure drama in Technicolor, is the outlaw's own story, from his book: "Beating Back," which he wrote with Will Irwin. Dan Duryea takes the title rôle, co-starring with Gale Storm, while Dick Foran, Gloria Henry and Guinn Williams are featured.

Actress Ruth Chatterton's novel, "Homeward Borne," which became a best-seller last year in the United States, is to be published here in April by George G. Harrap and Co. It is to be filmed in Hollywood later this year by Columbia.

Manchester to See "City Lights"

Charlie Chaplin's "City Lights" will be trade shown by United Artists at the Gaiety, Manchester, tomorrow (Friday) at 10.45 a.m.

Fred Astaire and Jane Powell team in an unusual Haitian number for MGM's WEDDING BELLS which will be trade shown on March 7 at MGM's own theatre at 10.30 a.m. and 2.30 p.m.

Gene Nelson, Doris Day, James Cagney, Virginia Mayo and Gordon Macrae, the stars in Warner's spectacular musical, FINE AND DANDY, to be trade shown on Thursday, March 15, at Studio One, Oxford Street, London, W.1, at 10.30 a.m.

These Dates Are Paramount for Exhibitors

PARAMOUNT has three trade shows this week and next—a comedy, a romantic melodrama and a newspaper drama.

Hal Wallis' "Dark City," a romantic melodrama with a gambling background and locales in Chicago, Las Vegas and Los Angeles, is to be shown in the company's private theatre, Wardour Street, W.1, tomorrow (Friday), at 10.46 and 2.45. The cast is headed by Lizabeth Scott, Viveca Lindfors, Dean Jagger, Don DeFore and Charlton Heston.

"Molly," to be shown in the company's theatre on Tuesday, March 6, at 10.45 a.m. and 2.45 p.m., is the screen version of the American radio-television family comedy series, "The Goldbergs."

"Ace in the Hole" can be seen in the company's private theatre on Wednesday, March 7, at 10.45 a.m. and 2.45 p.m. Kirk Douglas plays the leading rôle in this story of a big-time newspaper reporter who comes down in the world and tries for a comeback on a small-town daily. It was produced and directed by Billy Wilder, who also wrote the screenplay with Lesser Samuels and Walter Newman. Jan Sterling and Robert Arthur have supporting rôles.

Grand National's Own Feature

"A Tale of Five Cities," Maurice J. Wilson's feature for Grand National, starring Bonar Colleano, will be shown to the trade at the Palace Theatre, Shaftesbury Avenue, W.1, today (Thursday), at 2.30 p.m.

It is a fast-moving story of a young man's adventurous tour of the capitals of post-war Europe in search of a girl whom he believes is his wife.

Special exploitation is in preparation by Grand National.

MGM STAR FOR PALLADIUM

WHEN he completes his present rôle in MGM's "Texas Carnival," in which he is co-starred with Esther Williams and Howard Keel, comedian Red Skelton will be coming to England for a four weeks' appearance at the London Palladium, starting on July 2.

Carleton Carpenter has a leading rôle and is also the narrator in the Technicolor "Vengeance Valley." This outdoor adventure story was written by Luke Short and adapted by Irving Ravetch. Burt Lancaster, Robert Walker, Joanne Dru and Sally Forrest head the cast.

EMI has made a special group of MGM records taken direct from the sound track of "Wedding Bells." Fred Astaire, Jane Powell and Johnny Green's orchestra are heard in this coverage of the film's song hits, written by Burton Lane and Allan Jay Lerner, which are timed for release next month during the Empire Theatre première run of "Wedding Bells."

Sinatra Signs for Universal

Frank Sinatra has been signed by Universal-International to star in "Meet Danny Wilson," a modern romantic drama set in New York and Hollywood. Sinatra will sing several songs in the picture, which will be produced by Leonard Goldstein from the original screenplay by Don McGuire.

Universal-International has also obtained a non-exclusive option on Sinatra's services for the next three years.

Ethel Barrymore has been signed by Universal-International to star in "Oh Baby!" a comedy about a two-year-old baby who finds a fortune in stolen bank-notes. Richard Morris wrote the screenplay and Leonard Goldstein is to produce.

U-I has bought a new story by Elliott Grennard, "And the Band Played Dixie," which deals with a Press agent for a famous bandleader who constantly strives to outsmart his boss, and, in turn, is hoodwinked into marriage by the bandleader's former girl friend.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Beyond the Forest (Warner)—U.S.	75 min. (A)	Bette Davis, Joseph Cotten, David Brian.	Sordid sex melodrama, with a small-town setting. Bette Davis convincing, but role unpleasant. Feminine appeal negligible.	Star booking, solely for tough audiences (NC).
*Blenheim Palace (Anglo Amalgamated)—British.	36 min. (U)	Commentary by The Duke of Marlborough.	Dignified tour of Blenheim Palace, incorporating art treasures with family's historical associations. Ideal for educational purposes and the discerning audiences.	Good support for better-class halls (CC).
*Browning Version, The (GFD)—British.	89 min. (A)	Michael Redgrave, Jean Kent, Nigel Patrick.	Tremendously touching near tragic marital melodrama with an academic fringe. Story of an unsuccessful schoolmaster's rehabilitation perfectly told. Definitely a work of art and box-office certainty.	Outstanding British offering (C).
Cesar (GCT Dist.)—French.	120 min. (A)	Raimu, Pierre Fresnay, Orane Demazis.	Third of Marcel Pagnol's magnificent twenty-year-old trilogy. Neither so moving nor so amusing as the two previous, but still fine study of life among the Marseillais.	Good for Continental film audiences and stars likely to draw more than specialised picturegoers.
Fourteen Hours (20th Century-Fox)—U.S.	91 min. (A)	Paul Douglas, Richard Basehart, Agnes Moorehead.	Spectacular out-of-the-rut thriller, centring on a neurotic youth who threatens to throw himself from the fifteenth floor of a New York hotel. Basic idea effectively exploited, characterisation good and detail both authentic and thrilling.	Very good general booking (NC).
Kill or be Killed (British Lion)—U.S.	66 min. (A)	Lawrence Tierney, George Coulouris, Marissa O'Brien.	Romantic melodrama with an Amazon jungle background. Plot lurid and acting and direction heavy-handed.	Thick-ear Lyceum (NC).
King of the Rocket Men (Republic)—U.S.	12 episodes of 1,620 ft. approx.	Tristram Coffin, Mae Clarke, Don Haggerty.	Bracing matinee adventure melodrama pin-pointing a grim struggle between two scientists. Technical presentation, fights and chases of good standard.	Good club thriller (CC).
Square Dance Jubilee (Exclusive)—U.S.	62 min. (U)	Don Barry, Mary Beth Hughes, Wally Vernon.	Jolly, two-fisted western musical extravaganza. Story rugged, staging authentic and musical embellishments exuberant.	Novel "second" (CC).
Tougher They Come, The (Columbia)—U.S.	69 min. (U)	Preston Foster, Wayne Morris, Kay Buckley.	Lusty backwoods romantic melodrama. Story obvious and acting vigorous rather than subtle, but thrills spectacular.	Reliable "second" (CC).
Three Guys Named Mike (MGM)—U.S.	90 min. (U)	Jane Wyman, Van Johnson, Howard Keel.	Light-hearted comedy drama telling of the dizzy romantic entanglements of a cute air hostess with three strings to her bow. Story slight yet snappy, dialogue neat and teamwork first-rate.	Attractive light booking (CC).
REISSUE				
Bedside Manner (New Realm)—U.S.	78 min. (A)	John Carroll, Ruth Hussey, Charles Ruggles.	Time-honoured romantic comedy with up-to-date trimmings. Originally reviewed in "Kine," November 8, 1945.	Very moderate light booking (C).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture.

Reviews for Showmen: *Edited by Josh Billings*

THE BROWNING VERSION

GFD. British (A). Featuring Michael Redgrave, Jean Kent and Nigel Patrick. Produced by Teddy Baird. Directed by Anthony Asquith. Story by Terence Rattigan. Director of photography, Desmond Dickinson. 8,064 feet. Release not fixed.

TENDER, tremendously touching near tragic marital melodrama, with an academic fringe. Based on Terence Rattigan's big stage success, it concerns a frigid, undemonstrative public school master, married to a discontented, cynical wife, who suddenly sees himself as others see him and profits by the somewhat salutary experience. Michael Redgrave plays the hero, a distant relative of "Mr. Chips," and his sensitive, finely graduated and perfectly enunciated portrayal, heightened in contrast by Jean Kent's cruelly realistic performance as the wife, establishes clear and compelling emotional continuity. The supporting players are fully worthy of the stars, while Anthony Asquith's smooth, understanding and showmanlike direction is a compliment to all. Staging and detail equally impeccable. A prestige tear-jerker, the film is not only a work of art, but a box-office certainty. Outstanding British offering.

Story.—Andrew Crocker-Harris, classics master at a public school, is forced to retire owing to ill-health. Although brilliant himself, he has never quite succeeded in passing on his knowledge to his pupils or winning their complete love and respect. Neither has he managed to gain promotion from the lower Fifth, where he is nicknamed Himmler by the boys. His beautiful but cynical wife, Millie, mercilessly chides him and fills in her spare time flirting with Frank Hunter, a breezy science master. Just before his departure, Andrew is given a Browning version of a Greek play by Taploy, one of his boys. Andrew is deeply affected, but Millie pulls him up with a savage jolt by telling him that the gift is meant as a bribe. Hunter overhears and condemns Millie for her callousness. He then makes a clean breast of things to Andrew. By this time, Andrew is only too aware of his own failings, but he redeems much of his luckless past by winning over the boys with his parting speech. Millie deserts him, but he is consoled by his Browning Version.

Production.—The picture, or rather profile, of a shy, reticent, cultured but at times thoughtless, pedant is beautifully drawn by Michael Redgrave and pointed and significant school and home backgrounds perfectly fit story moods. The play shows how easily men of learning and good will can be misunderstood, and the longer it runs the more persuasive the modern parable becomes. True, the worst in woman is used to amplify the best in man, but there is nothing deliberately vicious in its character delineation. The complete film deeply touches the heart, yet never allows it to rule or stampede the head. A classic in its own sphere, but tremendously down to earth, it should move and beguile all types of audiences. We can truthfully say we have never seen better acting in any film or more convincing atmosphere.

Points of Appeal.—Human story, magnificent performance by Michael Redgrave, subtle sex

REVIEWS—continued on page 21

WHO'S WHO . . "BORN YESTERDAY"

William Holden
as
PAUL VERRALL
A boy with a nose for news, an ear to the ground, a foot in the door and an eye on a blonde!

Judy Holliday
as
BILLIE DAWN
Pretty, blonde, and pretty dumb. Has a weakness for nice things. Also has other weaknesses.

Broderick Crawford
as
HARRY BROCK
A tycoon who doesn't know what the word means. Has maybe ten million bucks. Also has Billie Dawn — maybe.

BROADWAY AND BRITAIN'S OUTSTANDING STAGE HIT.

COLUMBIA PICTURES
presents

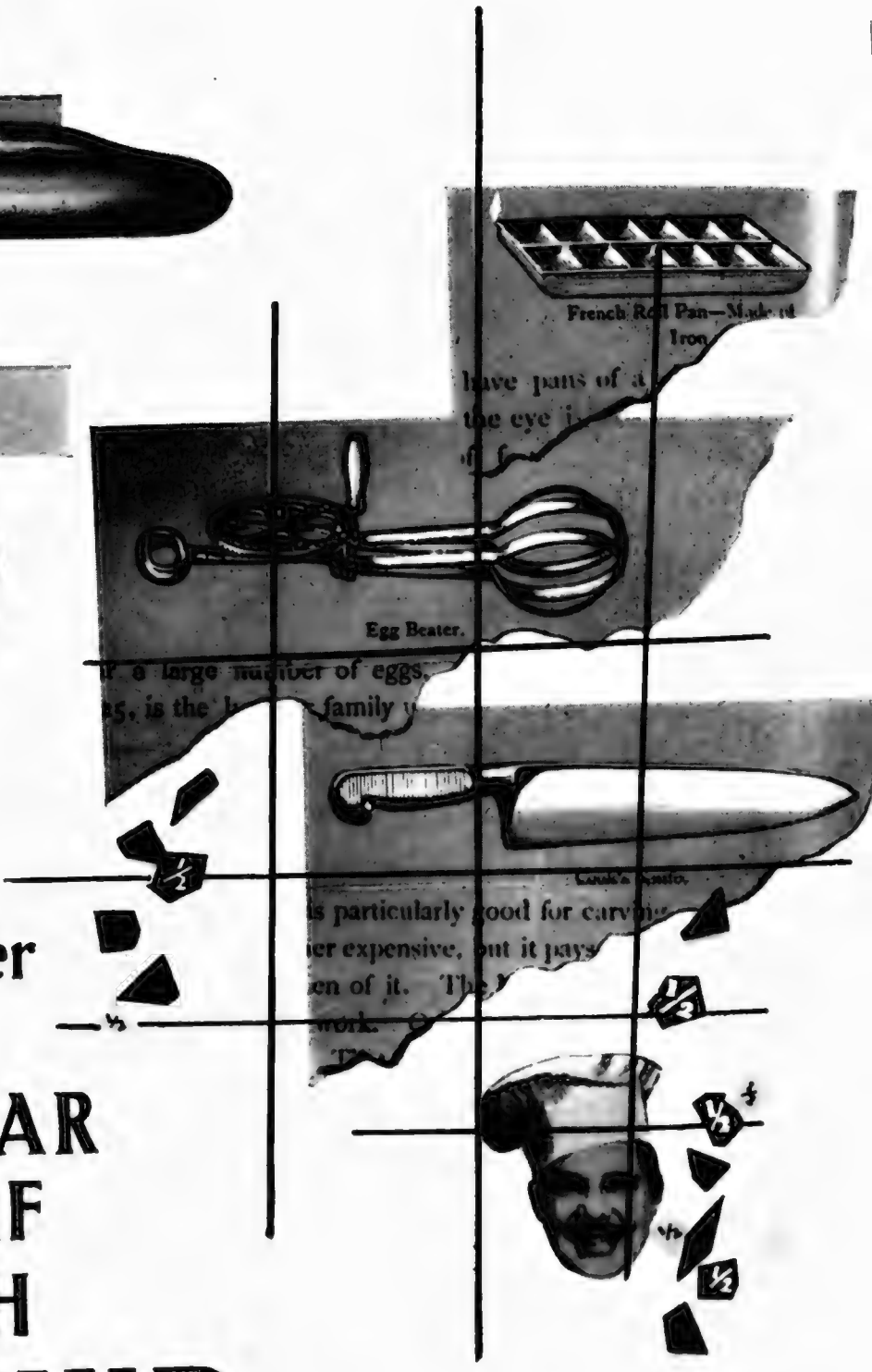
BORN YESTERDAY

. . . . *Now a Perfect Motion Picture*

starring

Judy HOLLIDAY · *William* HOLDEN · *Broderick* CRAWFORD

Screen Play by Albert Mannheimer · From the Celebrated Stage Play by GARSON KANIN · Produced by S. SYLVAN SIMON · Directed by GEORGE CUKOR



Half a loaf

the adage tells us, is better than none . . .

BUT BETTER BY FAR IS THE FULL LOAF THAT COMES WITH

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THE BIGGEST PACKAGES
COME TO YOU FROM
INTERNATIONAL NOW
GILBERT ROLAND
IN
"WAGON WHEELS
WITH
FOUR DAYS LEAVE
WITH
SIMONE SIGNORET
IN
"THE MYSTERIOUS RIDER"
WITH
DOUGLAS DUMBRILLE
IN
THE MASK AND THE SWORD"
WITH
BUFFALO STAMPEDE
WITH
BARTON McLANE • HARRY CAREY
HELL TOWN"
WITH
THE MOST AMAZING
GORILLA HUNT EVER
IN
"WAR CORRESPONDENT"

A general view of the dinner party given to celebrate the third annual showmanship drive of Associated British Cinemas (see story on page 24)

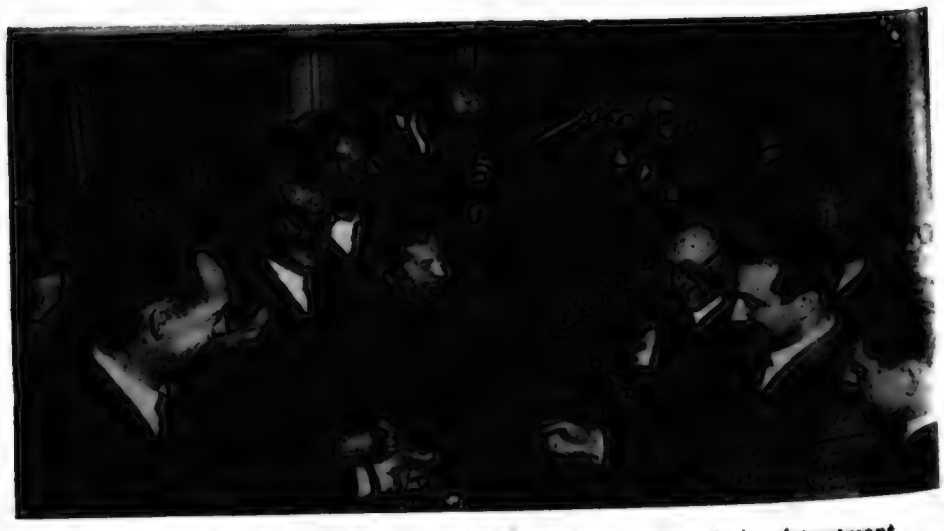
The top table, C. J. Latta, managing director ABPC; W. Gray, Regal, Kilmarnock, winner of the first prize and the title "Champion Showman of 1950"; D. J. Goodlatte, managing director ABC; H. Clayton-Nutt

J. A. Neatrour, publicity manager ABC; L. Lovell, Regal Kirkcaldy; Jack Francis, publicity director Warner Bros.; S. Springfield, Palace, Eltham; N. Mathews, Ritz, Leyton; Leslie Frewin, director of studio publicity ABPC

W. Cartlidge, personal assistant to D. J. Goodlatte; Robert Clark, production executive ABPC; B. Bowyer

Standing: R. V. Bluer, district manager South Scotland; P. Giles, "B" booking manager; W. Gray; E. Gold, Midland regional controller

The winners were entertained at ABPC studios where they were received by Vaughan N. Dean, studio general manager, here seen at the reception with W. Gray



During the tour of Elstree Studios the party visited the wardrobe department used by the cast of HAPPY-GO-LOVELY, and here wardrobe mistress Kathleen Moore showed some of the costumes worn by Vera-Ellen

REVIEWS—continued from page 16

angle, flawless staging and dialogue, obvious feminine interest and arresting title.

FOURTEEN HOURS

Twentieth Century-Fox. American (A). Directed by Henry Hathaway. Featuring Paul Douglas, Richard Basehart and Agnes Moorehead. 8,279 feet. Released April 16, 1951.

SPECTACULAR out-of-the-rut thriller, staged in New York. It centres on a neurotic youth who practically dislocates America's giant metropolis by threatening to throw himself from the fifteenth floor of an hotel and, despite the entreaties of a sympathetic cop, is saved from certain death only by chance. The basic idea is effectively exploited and good characterisation and penetrating detail prevent it from harping on one string. The happy ending is not strained, and neither is feminine appeal neglected. All classes should find it both thought-provoking and hair-raising. Very good general booking.

Story.—Robert Cosick, a strange youth, scrambles on to the window-ledge of a New York hotel and threatens to jump. The police and the fire department are called in, but Robert refuses to budge. A psychiatrist takes a hand, but, although he traces Robert's neurosis to an inhibited mother and a lazy father, neither parent manages to coax the frantic lad to safety. Virginia, Robert's girl friend, is also unsuccessful, but Dunnigan, a traffic cop, slowly gains Robert's confidence. Unfortunately, interference by sensation-seekers, cameramen, reporters and radio commentators hampers Dunnigan, but a convenient net saves Robert when he finally topples from his precarious perch after fourteen hectic hours. All loose ends are then neatly tied.

Production.—The picture, made with the full co-operation of New York's fire department and police force, handles its crowd scenes cleverly and subtly uses its near tragic theme to illustrate morbid public curiosity. The romantic by-play is the least effective, but Richard Basehart, Paul Douglas and Agnes Moorehead, cast as Robert, Dunnigan and Mrs. Cosick, respectively, adequately preserve emotional continuity, while an artful switch from day to night enables initial thrills to be repeated without loss of interest or punch. It definitely breaks fresh ground, yet retains the popular touch.

Points of Appeal.—Powerful and unusual story, strong human angle, suspenseful background and tense and happy climax.

SQUARE DANCE JUBILEE

Exclusive. American (U). Directed by Paul Landres. Featuring Don Barry, Mary Beth Hughes and Wally Vernon. 5,523 feet. Release not fixed.

JOLLY, two-fisted western musical extravaganza. It illustrates the wild adventures and misadventures of a couple of New York talent scouts in the great outdoors and neatly converts a conventional "battle against rustlers" yarn into a sturdy platform for hill-billy bands and acts. High spirited yet completely innocuous, it should register in popular and family halls. Novel "second."

Story.—Don and Seldom, employees of G. K. Rogers, a television tycoon, are sent out west to line-up a new show. They become friendly with Barbara, attractive owner of a ranch, and discover that she is the victim of rustlers. Don suspects Stratton, a saloon owner, but Stratton wins the first round by framing Seldom. Don immediately hits back and finally gets the goods on Stratton during a jubilee square dance. By this time Don and Barbara are in love, and Don and Seldom have the material they need.

Production.—The picture, vigorously acted by Don Barry and John Eldridge, cast as hero and villain respectively, is not at all a bad western in its own right and the hillbilly instrumentalists and comics although practically unknown here effectively bridge and embellish the roughstuff. Authentic staging smoothly rounds off lively outdoor jamboree.

Points of Appeal.—Fast action, exuberant music and song and wholesome environment.

THREE GUYS NAMED MIKE

MGM. American (U). Directed by Charles Walters. Featuring Jane Wyman, Van Johnson and Howard Keel, 8,113 feet. Release not fixed.

LIGHT-HEARTED comedy drama, or rather chapter of incidents, telling of the dizzy romantic entanglements of a cute air hostess with three strings to her bow. The fun, which hinges on the fluttering heroine's enormous self-confidence, is put over with infectious gusto by the stars and supporting players, and provides ample laughs. The staging, needless to say, is impeccable. Attractive light booking.

Story.—Marcy Lewis, an engaging knowall, gets a job as an air hostess, but messes things up on her initial flight. Mike Jamison, the pilot, falls for her and saves her from the sack. On another flight, she meets Mike Lawrence, a young scientist, and has a crush on him. Later, Mike Tracy, an advertising man, becomes interested in her. During all this, Marcy helps to find accommodation for her friends and plays a big part in the placing of an advertising contract, but finally her eagerness and inquisitiveness very nearly result in the three Mikes getting fired. However, she straightens things out at the last moment, and then marries scientist Mike.

Production.—The picture repeats its basic joke, but the team work, dialogue and direction are so snappy that each encore contains a fresh lot of laughs. Yet, inconsequential as it is, it carries considerable feminine appeal through its jolly and intimate scenes of air hostesses in training. A romp with authentic trimmings, its tail is kept well up for its full ninety minutes.

Points of Appeal.—Neat gags, attractive and versatile cast, provocative title, good staging and full complement of laughs.

KILL OR BE KILLED

British Lion. American (A). Directed by Max Nosseck. Featuring Lawrence Tierney, George Coulouris and Marissa O'Brien. 5,974 feet. Release not fixed.

ROMANTIC melodrama, with an Amazon jungle background. It concerns a tough American engineer who is framed for murder by the hireling of an unscrupulous planter, but takes full revenge and wins the arch-villain's innocent wife. The highly coloured story not only strains the long arm of coincidence, but is clumsily characterised and indifferently directed and dialogued. Thick-ear Lyceum.

Story.—Robert Warren, an American engineer, does work for Huerta, owner of a South American café, but when he goes to collect payment he finds that the man has been murdered and robbed. Suspicion points to Warren and he becomes a stowaway on a river boat. Maria, wife of Gregory Marek, a planter, discovers Warren, but takes pity on him. Later, Warren secures a job on Marek's plantation and learns that Victor Sloma, the overseer, killed Huerta under Marek's orders. Sloma plots to dispose of Warren, but Warren gets him first. Marek is then conveniently bumped off by a victimised boy, and Warren and Maria marry.

Production.—The picture hands out its hokum from a jungle plantation, but the settings are no more convincing than the plot. Star Lawrence Tierney and featured players George Coulouris, Rudolph Anders and Marissa O'Brien do their best in trying circumstances, but are soon bogged down by the sultry claptrap.

Points of Appeal.—Title and handy footage.

BEYOND THE FOREST

Warner. American (A). Directed by King Vidor. Featuring Bette Davis, Joseph Cotten and David Brian. 6,844 feet. Release not fixed.

SORDID sex melodrama, dealing with an utterly ruthless young woman, married to a staid small-town doctor, who goes completely off the rails, but, after committing murder and treating herself to an abortion, rightly finishes up in the gutter. Bette Davis puts all she's got into the key part, but the more convincing she is the more obnoxious the tale becomes. Star booking, solely for tough audiences.

Story.—Rosa, ambitious, sex-starved wife of easy-going Lewis Moline, a country doctor, loathes her drab existence and has a clandestine affair with Neil Latimer, wealthy owner of a hunting lodge. Some time later, she presses Lewis's patients for payment, and uses the money to go to Chicago, only to learn that Latimer has become engaged. She reluctantly returns to Lewis, but, just as she discovers that she is to have a baby by her husband, Latimer unexpectedly turns up. Moose, Latimer's caretaker, learns that Rosa is thinking of going off with Latimer and threatens to tell his employer that Rosa is with child. Rosa shoots Moose during a hunting trip, but is luckily acquitted of murder. She then deliberately destroys her child-to-be so that she can go to Latimer, but the shock proves too great for her and she dies in the gutter while making for the Chicago train.

Production.—The picture is efficiently produced and, within its limits, capably acted, but its mixture of adultery, abortion and murder definitely is not entertainment. It deliberately goes out of its way to depict human nature at its worst and is practically without a redeeming feature. And how deadly dull immorality can be!

Points of Appeal.—Star.

THE TOUGHER THEY COME

Columbia. American (U). Directed by Ray Nazarro. Featuring Preston Foster, Wayne Morris and Kay Buckley. 6,176 feet. Release not fixed.

LUSTY backwoods romantic melodrama, authentically framed. It's about a tough guy who inherits a lumber camp but comes up against crooked vested interests and has quite a time before he eventually makes good. The majority of the characters display more brawn than brains and the happy ending is a foregone conclusion, but artfully selected stock shots firmly buttress the old malarky. Mass appeal is never in question. Reliable "second."

Story.—Joe MacKinley, a husky fellow, is bequeathed valuable forest land. A combine covets the property and Gus Williams, Joe's foreman, is paid to cause trouble. Helen, Joe's wife, dislikes the life, but Joe refuses to sell out. Bill Shaw, Joe's old friend, provides fresh capital at a vital moment, but Williams later hints that Helen and Bill are having an affair and Bill and Joe come to blows. Subsequently, Gig Rafferty, a camp cook, sees Williams start a fire. After the conflagration is brought under control Williams gets what's coming to him. Bill then marries Rattle, Gig's daughter.

Production.—The story of the film is nothing to shout about and neither is the acting, but by skilfully dovetailing tree felling and other spectacular outdoor activity into the main action arresting and colourful background is created. Technically competent, it rides roughshod over clichés to a showmanlike finale.

Points of Appeal.—Realistic fights, popular romantic angle, appropriate light relief and scorching climax.

CESAR

GCT Distributors. French (A). Directed by Marcel Pagnol. Featuring Raimu, Pierre Fresnay and Orane Demazis. 10,800 feet. Release not fixed.

MARCEL PAGNOL'S magnificent 20-year-old trilogy ends with a fairly scrappy film, neither so moving nor so amusing as "Marius" and "Fanny," but still another fine study of life among the Marseillais. Seldom before have screen characters been depicted with such insight. Good for all Continental film audiences; the names of Raimu and Pierre Fresnay may draw more than strictly specialised picturegoers.

Story.—A brief recap. of what has gone before: Marius, as deeply in love with Fanny

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REVIEWS—*continued from page 21*

as she is with him, nevertheless deserts her to satisfy his longing for the sea. But, unbeknown to him, the girl is pregnant and she accepts an offer of marriage from a wealthy, middle-aged sailmaker, Panisse, who brings up the child as his own. When Marius returns—and attempts to take Fanny and his child away—his father, César, urges Fanny to reject him. "César" moves on 20 years. Panisse is dying and after the funeral Fanny tells her son, Césariot, that Panisse was not his real father. The boy visits Marius, who has settled in Toulon and has not seen César or Fanny for many years, but does not tell him at first that he is his son. Eventually, he admits his identity and after a humorous round-table scene in which all the characters thrash out the accumulated problems, complaints and recriminations of 20 years, the little family is reconciled. And Marius presumedly rewoos Fanny.

Production.—The three films—which could never claim to be great kinema as such—have rich, human qualities quite beyond the reach of most productions. But "César" is much less of a piece than the other two. There is no attempt whatsoever to make any more of it than a series of incidents loosely drawn together, though there are plenty of opportunities for the principals to shine. Raimu, of course, is superb as the blustering, kindly César, but the loss of Charpin (who plays Panisse) so early in the film is sorely felt. The one new major character, the son Césariot, turns out to be a priggish young man moderately well acted by André Fouche, but Orane Demazis, as Fanny, is far better than in the earlier two and Pierre Fresnay makes Marius immensely likeable.

Points of Appeal.—The personalities of Raimu and Fresnay, a warm, human story, some high comedy and uncontrived sentiment. —M. H.

BLENHEIM PALACE

Anglo-Amalgamated. British (U). Produced by Michael H. Goodman and Joseph Frankel. Commentary by the Duke of Marlborough. 3,200 feet. Release not fixed.

DIGNIFIED British quota interest, a comprehensive tour of Blenheim Palace, with particular attention to the art treasures and historical associations. The present duke, acting as guide and counsellor, imparts lofty information on the House of Marlborough's famous line through the many paintings, tapestries and family treasures. The background music of Bach and Handel completes the impressive tribute to a great English family and its famous ancestor. Good support for better-class halls.

Points of Appeal.—Historical associations and treasures of Blenheim Palace, commentary, sincere approach and quota.—W. J. S.

Chapter Play

KING OF THE ROCKET MEN

Republic. American (U). Directed by Fred C. Brannon. Featuring Tristram Coffin, Mae Clarke and Don Haggerty. Twelve episodes of approximately 1,620 feet each. Chapters 1, 2, 3 and 12 under review. Release not fixed.

BRACING matinée adventure melodrama pin-pointing a grim struggle between two scientists. When a member of a research project turns traitor, Jeff King becomes tough and makes full use of a rocket-propelled flying suit in order to defeat a mysterious Dr. Vulcan, a near-maniac scientist who, unless paid a billion dollars, threatens to destroy New York. The plan almost succeeds, but in the thrilling climax the wrongdoers are liquidated by a squadron of bombers. Good club thriller.

Production.—The usual rough tactics take place when opposing forces meet and there is a full quota of car chases, explosions and scientific gadgets. Sequences which will keep the youngsters agog and guessing are those devoted to the rocket man's flights into space. These and other scenes showing New York threatened by a man-made tidal wave are almost convincing.

Points of Appeal.—Technical presentation, good fights and chases, adequate characterisation and scientific paraphernalia.—W. J. S.

Reissue

BEDSIDE MANNER

New Realm. American (A). Directed by Andrew Stone. Featuring John Carroll, Ruth Hussey and Charles Ruggles. 7,039 feet. Release not fixed.

TIME-HONOURED romantic comedy with up-to-date trimmings, covering a wise-cracking test pilot's successful wooing of an attractive psychiatrist. The leading players make the most of their chances, but even their teamwork fails to atone for lack of novelty, spontaneity and surprise in the film. Summary of the original KINE. review, November 8, 1945, was: "Its main appeal is its catchy, if not entirely appropriate title. Very moderate light booking." At that time United Artists was the distributor.

Points of Appeal.—Stars, title and good staging.

Short

20th Century-Fox

WHY KOREA? American (U). Produced by Edmund Reek. Three reels. 27 minutes. Release date not fixed.—Arresting and timely interest featurette explaining the reasons for United Nations intervention in Korea. Many examples of Communist aggression are given and the need for strength and resolution on the part of the United Nations vigorously reaffirmed. Made by Movietone in America from appropriate clippings and expertly edited, it definitely puts the Reds in their place and calls their bluff. Forthright fill-up and recruiting poster, it's highly recommended.

Chick Ellis to Tour With "Happy Go Lovely"

AN intensive sales and publicity drive is now getting under way to back up AB-Pathé's top executives' belief that in "Happy Go Lovely" they have one of the strongest box-office propositions ever handled by the company.

An indication of AB-Pathe's intention to get behind this Technicolor musical is sales manager H. E. ("Chick") Ellis's statement that he is to make a prolonged tour of key provincial centres in March and will personally attend the picture's trade show at Birmingham (March 6), Cardiff (March 9), Liverpool (March 15), Manchester (March 16), Glasgow (March 20), Newcastle (March 21), Leeds (March 28) and Sheffield (March 29).

"I have never in my film career so looked forward to selling a picture as I am now doing with 'Happy Go Lovely,'" said Chick Ellis.

The stars of the film are David Niven, Vera Ellen and Cesar Romero.

Before starting his provincial tour he will supervise the London trade show of "Happy Go Lovely," which is set for today (Thursday) at Studio One, Oxford Street, W.1.

A sub-committee of Bolton (Lancs) Watch Committee after seeing the film "Test Tube Babies" has refused permission for it to be shown in Bolton kinemas

RKO SHARES BIRTHDAY WITH JOE VEGODA

For One of Its Greatest Sales Drives

BECAUSE RKO-Radio's 21st birthday celebrations in Britain coincide with the 21st year that general sales manager Joe Vegoda has been with the company, managing director Bob Wolff has decided to mark the occasion by a special sales drive.

The drive is to be known as "Joe Vegoda's 21st Birthday with RKO," and will last for a period of six months—March 1 to September 1. It will be one of the greatest drives in RKO's history.

Joe Vegoda joined RKO in 1930 as a salesman attached to the London branch, and passed through every section of the sales department. His talents were rewarded in 1946, when he was appointed general sales manager.

During the drive period, RKO is to release a number of big-scale properties, including the Walt Disney production, "Cinderella"; Samuel Goldwyn's dramatic "Our Very Own"; "Gambling House," the Victor Mature-Terry Moore-William Bendix starring vehicle; "Never a Dull Moment," which welcomes Irene Dunne back in a comedy and singing rôle; "Outrage," one of the company's sensational new subjects; Samuel Goldwyn's "Roseanna McCoy," an outdoor drama; and Sol Lesser's "Tarzan's Peril," starring Lex Barker in the Edgar Rice Burroughs characterisation. There will be other big-scale properties to be announced by Bob Wolff on his return from his current trip to America.

The period will also see such pictures as "Where Danger Lives," "Walk Softly, Stranger," "The Secret Fury," "Born to be Bad," and "Hunchback of Notre Dame" in many parts of the country.

Phil Reisman's American Tour

Phil Reisman, RKO-Radio vice-president in charge of foreign distribution, has left New York for an extensive tour of the company's offices in South America. He is visiting Trinidad, Brazil, Uruguay, Argentina, Chile, Colombia, Cuba, and Venezuela.

Adelphi in Lancs

It is pointed out that the announcement made last week that John E. Blakeley is to handle the Adelphi product in Lancashire refers only to the Manchester side. The Liverpool territory, Wirral and North Wales areas are still handled by the Sydney Film Service, of 11, Camden Street, Liverpool 3.

John Davis Takes "Browning Version" to U.S

CONVINCED that "The Browning Version" is just the type of British picture the Americans want to see, John Davis, managing director of the J. Arthur Rank Organisation, took a specially pre-prepared print of the picture with him when he left by air on Sunday for one of his periodic visits to the States. This will enable him to give private showings during his stay.

"The Browning Version" was first shown to the trade in London on Tuesday last week. Trade shows will be at Cardiff, Birmingham, Manchester, Liverpool, Leeds, Newcastle and Glasgow on March 14, and in Sheffield on March 16.

The gala première, in aid of the National Advertising Benevolent Society, is on March 15, at the Odeon, Leicester Square, W.C.2.

GFD's Provincial Dates

Tomorrow (Friday), "Kansas Raiders" will be trade shown by GFD at the Leeds Majestic (10.45 a.m.), Sheffield Gaumont (10.30 a.m.), Newcastle Pavilion (10.30 a.m.), and Glasgow Gaumont (10.45 a.m.).

Paul Rotha, author and film critic, discussed the Eros war drama, "A Walk in the Sun," in the BBC feature "The Critics," on Sunday. "A Walk in the Sun," made by Lewis Milestone and starring Dana Andrews and Richard Conte, began its West End run at the Plaza last Friday.

AT THE STUDIOS

American Producer Wants British Technicians • Activity at Riverside • No Pinewood Halt

FURTHER good news for British technicians comes from Columbia.

Producer Harry Joe Brown was over here last summer shooting the out-door scenes for his adventure drama, "Dick Turpin's Ride," at Ivinghoe Beacon and Midhurst in Sussex. He then promised to come back this year and make a complete picture here, and he is going to keep his promise.

In July he aims to start making "Captain Blood Returns" at Nettlefold. The subject is one on which he can be regarded as expert, for he made "Captain Blood" in 1936, and his "Fortunes of Captain Blood" was a box-office success in 1950.

The screenplay for "Captain Blood Returns" is now being completed by Robert Libott and Frank Burt, from Rafael Sabatini's writings. No casting or director has yet been settled, but I hear that Harry Joe Brown has already asked for as many as possible of the British technicians who worked for him previously. These included production controller Leslie Thompson, production manager George Pitcher, lighting cameraman Harry Waxman, art director George Provis, and first assistant director Phil Shipway.

Wilcox Start Soon

Latest news from Carol Reed, at Shepperton, is that he expects to finish "An Outcast of the Islands" soon after Easter.

Before he leaves, however, Herbert Wilcox will have moved in with his Florence Nightingale story, "The Lady With the Lamp." March 27 is the date he has in mind.

Up to last week-end, Frank Launder had not definitely cast his "Beauty Queen," and when he does it will, I am told, be about a month before he takes his unit to the studios.

Other news of Shepperton "futures" is that David Lean has been down there making tests in connection with his "The Sound Barrier."

Riverside Hustle

The large stage at Riverside has been filled with an airport station, two offices and interiors of a period mansion for work on Lance Comfort's production of "Home to Danger."

As the unit has been averaging 3½ minutes of screen time a day, Cedric Dawe and his art department have had to hustle in order to keep ahead of shooting.

Last Monday the unit went on three weeks' location to Guildford, Surrey.

On the same day Tempean moved into Riverside with "Rosselli and Son," directed by John Gilling, who also wrote the screenplay. The stars are Dermot Walsh and Barbara Murray, and Thora Hird and Charles Victor are in the supporting cast. "Rosselli and Son" will be followed immediately by another Tempean picture, "Thirteen East Street."

The unit now making "Home to Danger" at Nettlefold Studios is:—

Producer, Lance Comfort; director, Terence Fisher; production manager, John Temple-Smith; first assistant director, Stanley Couzins; second assistant director, Douglas Twiddy; third assistant director, Peter Price; accountant, R. C. Liles; art director, Cedric Dawe; draughtsman, Jack Stevens; continuity, Jean Dyball; editor, Francis Edge; first assistant editor, Gerald Landau; second assistant editor, Mary Hughes; lighting cameraman, Reg. Wyer; camera operator, Dudley Lovell; focus, Henry Slagter; loader, Ken Withers; stills, Bert Cann; wardrobe, Mrs. Binney; make-up, Ken Mackay; hairdresser, Polly Young; sound supervisor, George Burgess; mixer, Leonard Bulkley; sound camera operator, A. Bale; boom, F. Tomlin; sound maintenance, F. Fewster; publicity director, A. Hibbert-Jones; publicity assistant, Brenda Collins.

April for Angel

Daniel M. Angel told me this week that he is still sticking to April 9 as the starting date for his production of "Another Man's Poison," though he has yet to decide finally on a director and a studio. His last picture, "Mr. Drake's Duck," was made at Nettlefold.

His parting with Gloria Swanson, whom he had originally engaged as the star, was, he says, arranged on the most friendly terms during his visit to the States. Gloria wanted to complete a New York stage engagement, and Daniel, with the knowledge that Bette Davis and Gary Merrill were an attractive alternative, was happy to agree.

Eros will handle distribution of the picture over here.

Shock for Tyrone

Sol C. Siegel, producer of the 20th Century-Fox picture, "The House on the Square," at Denham, has now gone back to America with his wife. He came over with director Roy Baker last November.

The unit has been working on the transition scene and the action has now moved into the 18th century. An addition to the cast is Beatrice Campbell.

A minor mishap occurred when star Tyrone Power got an electric shock while handling a mock-up of some atomic apparatus that appears in the story.

The unit of 20th Century-Fox's THE HOUSE ON THE SQUARE and stars Tyrone Power and Dennis Price watch Constance Smith as director Roy Baker (on right of camera) lines her up for her first Technicolor shot at Denham :— *Bluey Hill, assistant director ; Jim McFadyen, electrician ; Tyrone Power ; George Bicknell, electrician; Dennis Price ; (above camera) : Jimmy Finch, electrician ; below camera) : Olga Brook, continuity girl ; Georges Perinal, director of photography ; (at camera) : Cecil Cooney, operator ; Roy Baker ; Ian Craig, Technicolor technician ; Jim Heydon, grips; Jumbo Young, 2nd grips ; Bill Walpole, chief floor electrician ; and Buster Ambler, sound mixer*

"Robin Hood" Research

Principal technicians engaged on the RKO-Radio-Walt Disney film, "Robin Hood," have been visiting Nottingham to ensure the authenticity of local settings to be reproduced later at Denham studios.

The party comprised producer Perce Pearce, scriptwriter Lawrence Watkin, art director Carmen Dillon, and research advisor Dr. Charles Beard. Star Richard Todd was also there, making a return visit. He was received by the Lord Mayor of Nottingham the previous week.

"The Magic Box"

Yet more well-known artists have joined the cast of the Festival film, "The Magic Box," at ABPC, Elstree.

They are Dame Edith Evans, Mary Ellis, Bernard Miles and Renee Asherson.

On Schedule

At Pinewood, George Brown's "Hotel Saraha" is expected to come off the floor tomorrow (Friday). This will be dead on schedule.

Although there is still a "hush-hush" cloak around Paul Soskin's "Secret Plan X23," I am told that location work is now nearly completed and that it may well get on to the Pinewood stages next week.

Paul Soskin's unit is:—

Producer, Paul Soskin; assistant to producer, Andrew Donally; director, Roy Boulting; production manager, George Pitcher; producer's secretary, Jean Menz; production secretary, May Flower; location manager, Denis Holt; first assistant director, Phil Shipway; second assistant director, Stan Hosgood; third assistant director, Chris Sutton; continuity, Angela Martelli; lighting cameraman, Gilbert Taylor; camera operator, Ray Sturgess; focus, Jack Lowin; clappers, A. P. Young; loader, P. Hall; sound mixer, C. C. Stevens; sound recordist, K. Rawkins; boom, D. Messenger; assistant boom, E. Daniels; sound maintenance, F. Hughesdon; art director, Alex Vetchinsky; chief draughtsman, Jack Maxstead; draughtsman, Ernie Archer; set dresser, Arthur Taksen; property buyer, Chris Chapman; editor, Maxwell Benedict; assistant editors, Bill Bailey and Chris Lancaster; dubbing editor, Harry Miller; men's wardrobe supervisor, Bob Raynor; women's wardrobe supervisor, Dorothy Edwards; wardrobe master, Bert Brown; wardrobe assistant, A. E. Richardson; chief make-up, Bill Partleton; assistant make-up, Paul Rabiger; chief hairdresser, Biddy Chrystal; assistant hairdresser, Stella Rivers; stills, Ian Jeayes; publicity manager, Kenneth Green; casting director, Weston Drury, jun.; crowd casting, Kitty Marks; chief construction manager, Ted Hughes; construction manager, Bert Jempson; property master, Bert Gaiters; property charge-hand, Harry Edgar; electrical charge-hand, John Swan.

Ealing Explosions

The "explosions" at Ealing referred to in Studio News a fortnight ago, which are an essential part of the production of "The Man in the White Suit," have now been "canned" without mishap.

What is more satisfactory, however, is that each of the several explosions was successfully obtained with one take only.

The elasticity of the Ealing method is exemplified by the fact that last week the unit was using the exterior of the studios' publicity block, suitably disguised, as the registered offices of a North Country mill.

Big Six

One of the documentary production organisations that does a great amount of work without making any fuss about it is the Big Six. One of the aims of its chief, Edward Cook, has for some years been to "sell" British engineering abroad, particularly across the Atlantic. Evidence of his industry in that direction is that in one month his technicians have filmed on the premises of no fewer than 19 establishments.

Municipal Corporations' Views on Children and Cinema Report

A SPECIAL sub-committee set up by the Association of Municipal Corporations has considered the Departmental Committee's Report on Children and the Cinema, which was published recently as a Command Paper.

In the report, presented to the Council of the Association last Thursday, the sub-committee presses the following points:—

(1) A body should be set up to advise upon and co-ordinate the establishment of children's kinemas.

(2) The minimum age for admission to a kinema should be seven years. We do not agree that children of five years of age should be admitted to children's performances, as films suitable for children of 12 years of age and over would obviously be most unsuitable for children of five years of age. We believe that with a minimum age of seven years the range of intelligence and ability would not be as wide as if the minimum were five years.

The sub-committee also suggested that children should not in any circumstances be allowed to take the place of adult attendants on duty at a children's kinema.

When the report was presented to the Council meeting, the Rev. L. J. B. Snell, Mayor of Hereford, said: "The real problem is the production of the right kind of film. Educational films of the right type are indeed produced, but when we come to the other type, the thrillers, in which the children are really interested, we do get some shockers. They are sadistic at times, frightening and horrifying.

"The Americans have tackled this problem and produced the right type of film for boys and girls, but this country is very much behind."

It was also reported that, following a conference between representatives of the Association of Municipal Corporations, County Councils' Association, and the British Board of Film Censors, a joint letter had been sent to the Home Office giving suggestions regarding the classification of films and admission of children to kinemas.

Never Say "Fire"

A new condition, designed to ensure the safety of the building, was imposed by Southampton Borough Council when the stage-play licence of the Gaumont Theatre was renewed for the year beginning March 7.

This requires that the theatre staff shall have specific duties to perform in the event of fire or other emergency, and that fire drill shall be held once weekly under proper supervision when the public are not in the building.

In an emergency, the word "Fire" is not to be used in any circumstances

STOP PRESS

HOLLYWOOD, CAL.

"BITTER RICE"

NOMINATED FOR ACADEMY AWARD—

Best screen story 1950.

ARCHWAY FILM DISTRIBUTORS LTD.

18, RUPERT STREET, LONDON, W.1

ABC FETES ITS CHAMPION SHOWMAN

THE successful conclusion of the third annual showmanship drive of Associated British Cinemas was celebrated at the Empress Club last week. The 1950 champion of the circuit, William Gray, of Kilmarnock, and the 20 regional winners were the guests of ABC's managing director, D. J. Goodlatte, and top executives of the corporation, who included C. J. Latta, managing director, ABPC, Robert Clark, J. H. McDonald and W. Cartlidge.

Representatives of each section of the organisation were among the guests as well as head office personnel, regional controllers and publicity men from renting companies whose pictures ABC take.

The theme of the occasion, naturally, was showmanship, and this was abundantly emphasised in the decorations, place-cards and menus. Coming films were pictorially represented not only on the walls, but also on celluloid for use with a filmstrip viewer supplied to each guest. There was a spectacular cabaret and, more important, much opportunity of meeting old friends and contacting new ones.

D. J. Goodlatte warmly congratulated his showmen of 1950. Competition in the field had become more severe, but the challenge was welcomed. With the combination of enthusiasm and brains which ABC managers had displayed in the past year's contest, he had no misgivings for the coming year.

This was ABC's "Better Business" year and he had faith that his boys would be inspired to do even better than they had done during 1950.

Healthy Sign

The keen and friendly rivalry apparent among managers was one of the healthiest signs of our business, declared Mr. Goodlatte. But it had to be remembered that exploitation and publicity were only means to an end. They were not the end itself. Their competitions sought to promote good management, good publicity, good housekeeping and good business.

Mr. Goodlatte then presented awards and certificates to the 20 showmen champions of ABC's various areas. He congratulated William Gray upon winning the champion honour for outstanding publicity at the Regal, Kilmarnock. His success was particularly notable because he had only been five years with the company.

He was glad to see present Clayton Nutt, the only man who had attended each of the three annual functions and was last year's champion. But many were attending for the second year; there was N. Matthews, B. W. Parker, A. Gray, of Oxford; J. E. Lake, of Luton; G. Leopold, Market Harborough; A. Taylor, Walsall; and J. V. Cunningham, of Northern Ireland.

Mr. Latta also expressed his personal pleasure at being present at the third anniversary of their showmanship awards. The seed planted in those days was bearing fruit, not only in the ABC organisation, but elsewhere. He was glad indeed that others were following the ABC example for he was convinced that friendly rivalry and competition was to the benefit of the whole industry. He congratulated Mr. Gray on his success and if he did not let it go to his head he foresaw a great future for him. This, indeed, might be anticipated for all the others who had been able to prove themselves in this competition.

Names of the regional champions were printed in last week's KINE.

British Film Academy Awards

FIVE certificates were gained by British production in the annual presentation of awards by the British Film Academy, which took place at the Odeon, Leicester Square, W.C.2, last Thursday, before the première of GFD's latest Ealing film, "Pool of London."

The awards, which were presented by Earl Mountbatten, were:—

Best film from any source:—"*All About Eve*" (*20th Century-Fox*). Others in the short list were:—"The Asphalte Jungle" (MGM); "La Beauté du Diable" (GCT); "Intruder in the Dust" (MGM); "The Men" (UA); "On the Town" (MGM); and "Orphée" (Films de France).

Best British Film:—"*The Blue Lamp*" (*GFD*). In the short list were:—"Chance of a Lifetime" (Brit. Lion); "Morning Departure" (GFD); "Seven Days to Noon" (Brit. Lion); "State Secret" (Brit. Lion); and "The Wooden Horse" (Brit. Lion).

Best Documentary Film:—"*The Undefeated*" (*AB-Pathé*). Short list:—"Inland Waterways" (British Transport); "Kon-Tiki" (RKO-Radio); "La Montagne est Verte" (France); "Seal Island" (RKO-Radio); "The Vatican" (Columbia); and "La Vie Commence Demain" (Blue Ribbon).

Special Award for work lying outside the feature and documentary fields:—"*The True Face of Japan—This Modern Age*" (*GFD*). Short list:—"Les Charmes de L'Existence" (France); "The Magic Canvas" (Apex); "Mediæval Castles" (GBI); "Muscle Beach" (USA); "Scrapbook for 1933" (AB-Pathé); and "Sound" (GBI).

United Nations Award for the best film embodying one or more of the principles of the United Nations Charter:—"Intruder in the Dust" (MGM). Short list:—"The Dividing Line" (Paramount); and "La Montagne est Verte" (France).

Special certificates were awarded to Charles Chaplin on the occasion of the reissue of "City Lights"; to Lewis W. Milestone, on the reissue of "All Quiet on the Western Front"; and to the J. Arthur Rank Organisation in respect of "This Modern Age" series and its children's films.

On the stage with BFA chairman Ronald Neame were Earl Mountbatten, J. Arthur Rank, Roger Manvell, director of the BFA, Sir Michael Balcon, Basil Dearden (the director) and three stars of Ealing's "Pool of London," Susan Shaw, Bonar Colleano and Earl Cameron.

No Canings Yet

Explaining his presence there by the fact that he was president and founder of the Royal Naval Film Corporation, Earl Mountbatten said that films made a great difference to morale in the Navy, particularly with men on detached service.

The film industry was still young and it was important that it should grow up right. At school one had prizes to encourage one to do well and caning for those at the bottom of the list. The BFA gave prizes for the good boys, but had not yet given any canings.

Susan Shaw handed the sealed envelopes containing the winners' names to Earl Mountbatten. These were received by Tyrone Power, on behalf of the "All About Eve" unit; Basil Dearden, for "The Blue Lamp"; Paul Dixon, for "The Undefeated"; F. D. Russell Roberts, for "Intruder in the Dust"; Sergei Nolbandov and H. L. Hodson, for "This Modern Age"; and J. Arthur Rank, for "This Modern Age" series and the JARO children's films.

After the presentations, in a private room at the Odeon, W. J. Kupper, managing director of 20th-Fox, made a record for a BBC broadcast to Australia, expressing his pleasure at the honour won by his company.

KINE SERVICE

MANAGEMENT • SHOWMANSHIP • TECHNICAL

MANAGEMENT by The Manager

Those Empty Seats Can Be Used to Gain New Patronage

"CELLULOID is the best advertising medium we can use if we want to get more regular patrons," a prominent member of the industry said to me recently.

He strongly advocates the use of our empty seats to encourage new patronage. His idea is for managers to select, very carefully, people who have not been to the films for some considerable time, personalise them and invite them to come along to see the show—not just once, but for, say, six consecutive weeks or alternate weeks, whichever is thought to be advisable.

These selected prospects should be carefully looked after during their visits, and would be put as far as possible in the same seats each week. It is believed that by this method quite a percentage of those participating would continue with the habit as paying patrons.

A number of managers have successfully experimented with this scheme in a modified form.

I have discussed this suggestion with several other executives and, on general terms, they agree that it is certainly worth experimenting with this idea.

Perhaps someone in the provinces would be prepared to try out this proposition and let me know the results. I understand that this is already being done in America with considerable success. Despite our aversion to giving away free seats, this particular scheme, operated with care, should at the worst do nothing to cheapen our industry in the eyes of the public.

Family Patronage

F. TURNER'S statement that he would not book "X" films at his Liverpool theatre because he has a big child patronage is of particular interest.

While residential and good-class suburban houses may consider it wise to discourage the attendance of children and prohibit the admission of children in arms, there are many more shows that cannot do so if they are to continue to make ends meet. Without the babies, or youngsters, the mother must stay at home and father either does likewise or settles for the local "pub."

One Liverpool manager told me that he had solved the whole problem of admitting children free to the first evening performance, but charging full admission price for the last, and most popular show.

Awkward Patrons

A MANAGER refers to those stubborn patrons who just will not take the seats to which they they are directed by usherettes

We have all had experience of this type of patron, but I consider that managers should do everything possible to humour these awkward customers; after all, we are claiming to offer every facility for the comfort of patrons, and it is very difficult to explain to a patron that he cannot sit in the empty seat on the right-hand block because the floor usherettes happen to be filling the left-hand block.

The percentage of truly obstinate ones is small, and by going out of our way to satisfy them we may possibly attain a reputation for genuine service from those very folk who start off by being so troublesome. There is often a legitimate reason, such as a stiff leg, or deafness in one ear, for their preference.

Preview

THE manager of a small provincial independent kinema complains that he is badly handicapped because the owner does not arrange for him to go to trade shows. My correspondent contends that, because of this lack of foresight, he is not only handicapped in preparing his advertising, but is unable to answer patrons' queries adequately.

Where possible I consider that it is to the exhibitor's advantage if his managers attend trade shows. For one thing, their advice should be valuable, but most managers not responsible for booking seldom get the chance. Major circuits are developing the custom of special preview performances for all managers.

Even when a manager is unable to see a film before playdate, there is no reason why he shouldn't be well informed before he shows it, assuming that he gets his booking list in good time. All films are reviewed in the KINE by Josh Billings, who gives a thumbnail story of the plot. British film productions are reported in the studio section, and there are various announcements about renters' forthcoming product, while advertising is taken care of in the showmanship section—a particularly valuable service for subsequent-run halls.

A copious supply of "dope" is available from the renter, but I am told that a surprising number of managers do not trouble to apply for synopsis, campaign book and advance notices for films booked. Some renters send out this material without waiting to be asked for it, but it is the manager's responsibility to ensure that he gets it in good time.

CMA School

RECENTLY I visited the CMA Training School for managers at the Gaumont, Finchley. I was very much impressed by the syllabus of training, the keenness of the students, and the comfortable conditions under which these young fellows learn the job.

I am indeed jealous that I never had such an opportunity in the days of my youth, because trainees will certainly get off to a flying start when they finally take over houses themselves.

Satisfied Customer

W. ROSE, of the Odeon, Gillingham, is justly proud of a patron's reaction to the consideration shown to her by the management and staff of his theatre. The letters have been forwarded to me for perusal.

The patron, a cripple, almost unable to walk, writes a charming letter to Mr. Rose, enclosing one which she asks him to pass on to his managing director. She writes: "It is a pleasant duty to report to you on the very great kindness and courtesy shown by all concerned when attending the afternoon performance at the Odeon, Gillingham, last Saturday." She goes on to tell how the usherettes carefully selected a suitable seat for her, and the manager, with unobtrusive kindness, assisted her through the foyer at the end of the performance, escorting her right to the car.

She winds up by saying: "It is eleven years since I last attended any place of entertainment, but it will most certainly not be very long before I pay another visit to the Odeon."

This is only one of the many theatres in which consideration of patrons rather than slick sales talk is winning back the missing millions.

Telephone Inquiries

IT is usual for theatre telephone inquiries to be answered by the cashier, which places an additional burden on these responsible workers during rush hours. The inquiring patron may also be annoyed by delay or the noise of the ticket-issuing machine. Alternatively, the calls are taken in the office by the manager or his assistant, but here again there may be delay if the manager is interviewing someone in the office at the same time and the assistant is about other duties.

There does seem to be a case for making definite arrangements for a proper telephone inquiry service, handled by someone who has no other duties to perform. This particularly applies to first-run houses and kinemas in good-class residential areas. The person who troubles to ring up and ask what is on is obviously a prospective customer and one who should be shown every possible consideration, which is not always practical in present circumstances.

Sitters-in

R. PARSONS, of the Royalty, Harborne, now has 50 "baby-sitters" on his books, but, judging from the Press notices, the one drawback is that so few people want to avail themselves of their services. Apparently, we'll have to do something more to get patrons to understand and appreciate the value of such a service.

In the Harborne scheme the "baby-sitters" claim Saturday for their off-night, which is not surprising.

Emergency Calls

H. KEIGHLEY, manager of the Forum, Newbury, projects his emergency call slides on the proscenium arch, immediately above the screen and claims that, in his theatre this has proved to be most satisfactory.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

Traders' Displays in the Kinema

A CORRESPONDENT deplores the action of a proprietor who offers advertising sites at his kinema to traders. Provided the current and future programmes are adequately advertised I see no reason why this should not be done, so long as the sites are used with discrimination by the advertisers.

Many front-of-house displays are spoilt because the manager has used cheap, badly produced displays in permanent sites. The cost of a weekly change is invariably the reason, and there is no doubt that some efforts are likely to deter people rather than attract custom.

Displays of merchandise can be an attraction. Two kinemas with which I am acquainted let out space to local firms such as jewellers, fine art dealers, gown shops, hat modistes and sports goods dealers. The show windows are attractively set out by professional window dressers and obviously interest patrons and passers-by. The theatre publicity is carefully placed adjacent to the displays of goods, and is possibly seen by more people than if every inch of available space were devoted solely to the advertising of film programmes.

The revenue accruing from these bought traders' displays could be devoted to additional away-from-theatre advertising, which is our most urgent need today if we are to attract the missing millions.

Delving still further into this controversial subject of advertisements, other than our own in kinemas, there is a good case for reciprocal arrangements between exhibitors. I cannot think of one good reason why kinema "A" should not have a streamer above the main exit door advising departing patrons to see the current films at the "B" theatre, which would advertise "A" theatre's programme in similar fashion. If we are to sell kinema-going as opposed to individual programmes, then we must explore every possible avenue for extending the visits of occasional kinema patrons as well as seeking new ones. There is no better way of doing this than to develop an interchange of patronage; to encourage people to visit kinemas twice a week, once at one kinema and the other time to the acknowledged opposition.

Think over these somewhat radical suggestions carefully and assure yourself—if you can—that you are getting the best possible value from the sites on your own property.

This lobby display for THE GLASS MENAGERIE (Warner) is typical of the prestige publicity used by Alf Sadler at the Savoy, Brighton. The show-case contains £160 of antique English crystal glass

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

IT is refreshing to have an independent kinema manager qualifying for the first place in "Top Selections." This week Don Allison wins that honour for his campaign advertising the double-feature programme "Bitter Springs" and "Sleeping City" at the Rio, Kirkcaldy.

To start with he obtained the co-operation of the *Kirkcaldy Times*, which published a composite page, a serialisation of the story of "Sleeping City" and a snapshot competition on the same film. Cash prizes were offered for the best snaps taken "while the city sleeps," in other words, after dark or in the early morning. Winning picture was that of the Kirkcaldy Hospital, aptly captioned "While the city sleeps the work of healing goes on."

A mineral water manufacturer used a tie-up quad on every one of the dozen delivery lorries serving the county of Fife, and three shops devoted full windows to Australian goods and publicity for "Bitter Springs," while three more publicised "Sleeping City" through tie-ups on beds, mattresses, etc. Even a garage found an excuse to publicise the programme *without* any play on the word "springs."

These items were by no means the only ones used by this enterprising Scottish manager, who gives details of foyer displays, pictorial 16-sheets, and various other media.

I hope this campaign will be an inspiration to other managers of independent and minor halls who do not do anything beyond the routine advertising.

Example of Small Hall

THE Plaza, Gravesend, is a small kinema, but that doesn't stop R. Walker from pursuing "public relations" work and getting valuable help as a result. The town clerk, the borough surveyor, a bank manager and a licensee all played their part in helping to put over "Asphalt Jungle."

Most valuable item was a 30-ft. banner flown across the main street. This linked the title with the road safety campaign. From the committee he also borrowed a road safety model for exhibition in his lounge. Managers who write in and say that the authorities will not co-operate with small theatres have something to learn from the manager of this 700-seater.

National News

ANOTHER independent, J. Livingstone, manager of the Savoy, Cleveleys, near Blackpool, laid on a programme for the Mansfield Football team when it played Blackpool in the FA Cup.

He arranged for the team to see a special run of "Barricade" on the morning of the match, and, the same evening after the game, the players were invited to the theatre ballroom.

To get the best possible value out of his contacts Livingstone arranged for the team to visit his firm's repertory theatre on the Friday evening.

This story was given liberal editorial notices in the local Press as well as receiving national Press mention. In addition to the material advantages gained by Mr. Livingstone, his name and the name of the kinema appear in the reported lists of guests at the various civic functions arranged for the visiting footballers. The Savoy is another 700-seater, so again it is proved that size has little to do with results.

One-way Publicity

T. JONES, manager of the Regal, Cheltenham, has the right idea about tie-ups with dance halls. He gets them interested in an idea, but gives no theatre publicity in return.

"Three Secrets" was well advertised at four Cheltenham Town Hall dances, at which balloons bearing credits for film and theatre were released from the roof. In the last half hour of dancing it was announced that prizes would be given to the couples who first identified "three secret" tunes which were to be played by the band. Finally, the dance promoters sanctioned a display advertising the film in front of the orchestra.

This tie-up was announced on the Town Hall announcement board, and also in the Chamber of Commerce booklet of events.

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year:—

H. S. BISH, A/M, Regent, Weston-super-Mare.
NORMAN BLAIR, Regal, Atherstone, Warwickshire.
DENNIS BOWDEN, Regal, Halifax.
M. CASTLEDINE, Majestic, Retford, Notts.
A. COOPER, Kingsway, Levenshulme, Manchester.
NORMAN COX, Hippodrome, Middlesbrough.
B. IAN CRAIG, Odeon, Cardiff.
LEN CRATE, Union, Dunstable.
T. WARNER CROOK, Casino, Liverpool.
F. DANN, A/M, Regal, Walton-on-Thames.
R. H. DAVISON, Lyric, Wellingborough.
E. EVANS, Majestic, King's Lynn.
T. GREEN, Capitol, Cardiff.
MISS E. M. HOLBROUGH, A/M, Palace, Erdington, Birmingham.
ROBERT R. LUCAS, Gaumont Palace, Taunton.
S. McAREE, Gainsborough, Bootle, Liverpool.
A. McCOY, Regal, Twickenham.
S. MOAR, A/M, Gaumont Palace, Anfield, Liverpool.
G. NORSWORTHY, Empire, Longton, Staffs.
L. R. ROBBINS, A/M, Beau Nash PH, Bath.
J. E. TETLOW, Palace, Droylsden, near Manchester.
G. WILLIAMS, Regent, Chatham.
D. G. L. WOOD, Odeon, Welling.

Crosswords

A. WHITTAMORE, assistant manager of the Gaumont, Dover, has arranged for a local paper to publish a film crossword every fortnight. Each crossword deals entirely with one film showing at the Gaumont, and a key to the puzzle is published on another page. The two examples submitted are for "Mr. Music" and "Lili Marlene."

I can well imagine this becoming a popular and regular feature of the paper, with considerably more benefit to the theatre than the usual editorial space given to a film. There is no cost to the kinema whatsoever, but, before you rush off to get a similar concession from your own local, make sure you know a crossword enthusiast with the ability to prepare the puzzles consistently. I know that I couldn't do it, but perhaps Mr. Whittamore knows how and sets them up on his day off.

The "Z" Plan

CATCH advertising can be very tricky, but I am certain that the public of Luton would not resent John Lake's novel throw-away for "Four Days' Leave." He

issued a mock leave ticket, allowing Mr. and Mrs. Public six days leave in which to see "Four Days Leave." Following wording on the pass is typical of John at his best: "Remember, don't talk about Service matters, but you will want to talk about 'Four Days Leave'" and "For all classes A to Z, this is Not your Call-up notice."

The Luton agent for Lunns tours set up a small exhibition in the theatre lounge and advertised the joint attractions with bought space in the local Press. International's exploiteer, Frank Law, is thanked for his part in this campaign.

Belisha Beacons

A KINE. correspondent writes to say that it is against the law for notices to be placed on Belisha beacons, but as many showmen claim to have got official blessing for projects of this description where they are allied to safety-first campaigns, I venture to contradict my colleague.

Trainee manager J. Mackenzie displayed placards on Hamilton's beacons to advertise "Stage Fright" at the Regal. He writes "The town council granted permission." The notices used in Hamilton read "Don't dash across the road to see 'Stage Fright' at the Regal, first look right, then left."

For the same film, a fashion house arranged a window display, and gave the film a plug at a mannequin parade on the Saturday before playdate.

Number, Please

A TELEPHONE number competition was the most interesting feature of T. B. Wilkins' campaign for "Union Station," at the Gaumont, Manchester.

The readers of a group of suburban newspapers were asked to give the telephone numbers of five important places, one of which was the Gaumont, another was Union Station, Los Angeles, America. Wilkins says that there were many replies but only one reader gave the correct answer.

The Manchester railway stations co-operated by siting advertising material publicising both British Railways and Union Station. W. H. Smith and Sons also came in with a similar arrangement.

Royal Pictures

A. BURTON, manager of the Gaumont, Halifax, borrowed a considerable number of framed photographs of members of the Royal Family, to reinforce his displays for the "Mudlark." These gave his displays historical interest, and, for this particular film, could most properly be exhibited side by side with a picture of Irene Dunne as Queen Victoria.

A personal letter mailed out to all headmasters and mistresses in the area, was reproduced under proper letterheadings, and signed by the manager.

There was a preview at which a GB newsreel entirely made up of Royal pictures was shown. This seems an admirable addition to "Mudlark" publicity, and could no doubt be borrowed from Castleton Knight for suitable occasions.

I'm at a loss to know why illuminated cut-out letters spelling out "The Mudlark" were used behind the footlights at the Press show and during the playweek. They were illuminated immediately before and after the presentation. There might have been an excuse for using this idea, but as an embellishment for a film of this description, I should say it was useless.

Royal Arrival

BY means of posters and other publicity, W. Rose announced that "Queen Victoria" would arrive at Gillingham station on the opening date of the film at the Gaumont. A boy resembling "The Mudlark" collected a transit case liberally plastered with theatre and film credits, and was escorted to the Odeon by a uniformed attendant.

The picture shows a dignified little procession on its way to the theatre, but surely the Queen's name could have been left out of the publicity, as it might have given offence to some, and the film title "The Mudlark" would have been equally appropriate.

Local Attraction

IN the archives of the Camberwell Town Hall, there is a print of the film taken at the golden jubilee festivities last summer. It was produced by the South London Film Society.

When Tom Richards got to know about this he offered the Borough a commercial première at the Regal, an offer that was accepted with alacrity. Six local papers announced the special screening, which was attended by the Mayor and other local notabilities.

Novelty Set-Piece

AS part of his campaign for "The Mudlark," at the Opera House, Jersey, G. Larks built a novel set-piece, which was displayed in the theatre for two weeks and then transferred to a local store.

The display, nearly 6-ft. high, gives the impression of a proscenium opening, a screen of white frosted glass carrying the title announcements. Cut-out heads above rows of miniature seats add to the illusion of people having a pleasant evening watching "The Mudlark." Our "Let's go to the Pictures" slogan had a prominent spot on the display.

There were draped tabs of gold and magenta, and a scroll above the mock-arch worded: "The Opera House proudly presents."

Candid Recordings

WE hear more and more about the use of tape recording machines in publicity campaigns. C. Lewis installed one in a fortune teller's tent in the lounge of the Odeon, Llanelly, for "Mrs. Mike."

Patrons were invited to speak their views on the current programme and other theatre topics. Mr. Lewis says that patrons were queueing up all day to get a chance to make a recording and hear it played back.

This machine was loaned, free of cost to the theatre, but there are possibilities in this form of publicity, already in general use on the Jackson Withers circuit. It seems to be ideal for "away from theatre" publicity, and we await with interest further information on the subject. Why not "play back" at the theatre itself?

A most elaborate street parade was arranged. It consisted of a sleigh (made by the staff) and pulled round the town by three alsatian dogs. There was a crew of two, wearing appropriate costumes, and artificial snow was dropped from the town's highest building.

It is stated that on one occasion this nearly caused a traffic block, so it is extremely fortunate that there was not an accident. It is a good idea to use artificial snow in public, so long as there is no possibility of unpleasant accidents.

This dignified display for THE MUDLARK (20th-Fox) was in a window of a firm founded in the 'eighties. The genuine period costumes fit in perfectly with the Gaumont, Cheltenham's publicity. E. Gislingham says, "This is one of those tie-ups a manager dreams about, but seldom brings off"

Home-made Posters

C. EPTON takes up cudgels on behalf of the managers of small halls with no money to use on the buying of posters. Mr. Epton manages the Town Hall, Penistone, a 900-seater.

He has a simple solution to the problem; he has found an artist to write all his posters in exchange for a seat in the circle once a week. He sends me a sample double-crown. It is for "Destination Moon," and is as good as any art job I have ever seen. For that picture this paragon among poster-writers executed a dozen dc's and a number of window cards. The manager suggests that if you look far enough and long enough you'll get your posters written free. Perhaps we should confine our comment to congratulations for a most remarkable discovery, and something that possibly could not be copied in any other district. After all, even commercial artists must eat.

Police Record

THE Plymouth City Police made a special recording for R. Berry to help advertise "Convicted" at the Plaza. It was a personal message to the patrons on the fight against crime. They also rigged up a vestibule display on crime.

It is not stated that the record was played in the streets where it would have been most valuable publicity.

The deputy governor and a dozen warders from Dartmour Prison were invited to see the film.

Prizes for Critics

D. EWIN, assistant manager of the Regal, Torquay, submits another well-balanced, thoughtfully planned campaign, this time for "Murder Without Crime."

The main local bookshop dressed a window with "thrillers," and film publicity, offering a new crime book for the best criticism of the film. We are not told how many entries there were but competitions of this description, requiring a certain amount of work by the entrant are seldom successful.

There were nine window displays in all, one photographer featuring a picture of Derek Farr taken by him last summer. Another window display was arranged as far afield as Paignton.

Mobile Publicity

SOME 24 athletes walked seven miles at the request of E. Hainge, Odeon, Birmingham, in the good cause of publicity. The film was "Walk Softly, Stranger," and the athletes, members of various amateur walking clubs, competed for a "Walk Softly, Stranger" trophy. Each one carried a number card, back and front, on which was a credit for the film. The official car had a 6-ft. banner on each side, and thousands of handbills announcing the race and giving particulars of the film were distributed through Birmingham athletic clubs. This is one of the best street stunts this year. It is appropriate, interesting and is not vulgar.

The Showman

This is one of the few instances when we do not criticise the use of usherettes for street parades. W. Case arranged for girls from the Odeon, Yeovil, to give out lucky sprigs of white heather to remind recipients of SUNSET BOULEVARD (Paramount). All the publicity necessary was the strip on the trays

For "Kine."-MGM £500 Contest—see page 31

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Clouded Yellow: A. Adamson, A/M, Odeon, Salisbury; J. Ellis, Odeon, Chester.

A Family Affair—C.O.I.: B. Clifford, Perrymount, Haywards Heath.

Treasure Island: T. McPherson, Playhouse, Innerleithen.

The Woman With No Name: G. Sweeting, Dominion, Southall; Fordham Ellis, Forum, Ealing; F. Dann, A/M, Regal, Walton-on-Thames; T. Holliday, Savoy, East Acton; S. Harvey, Ritz, Romford; G. Johns, Princess, Dagenham; W. Winter, Embassy, North Harrow.

Seven Days to Noon: J. Broadley, Headingley PH, Leeds.

Woman on the Run: R. Honeyman, Regent, Edinburgh.

Mystery Submarine—The Desert Hawk: D. Williams, Gaumont, New Cross.

Highly Dangerous: J. Alexander, Picture House, Leicester; J. Simmons, Piccadilly, Birmingham; W. Gourlay, Playhouse, Windsor; D. McGregor, New PH, Edinburgh; R. Taylor, Odeon-Astoria, Old Kent Road.

The Jackpot: R. Honeyman, Regent, Edinburgh; J. Longbottom, Odeon, Middlesbrough; K. Gadsby, A/M, Odeon, Hamilton.

The Magnet: R. Honeyman, Regent, Edinburgh.

Union Station-Tripoli: W. Wilson, Capitol, Horsham.

Portrait of Clare: A. Griffith, Carlton, Nottingham; L. Robbins, A/M, Beau Nash, Bath.

The Dancing Years: W. Macintyre, Waverley, Glasgow; C. James, Regal, Dursley; T. Finn, A/M, Commodore, Liverpool; A. Russell, Reo, Fazakerley, nr. Liverpool.

The Elusive Pimpernel: A. Owen, Majestic, Mitcham; G. Boddy, Regent, Great Yarmouth; R. Brighton, Mayfair, Tooting; R. Leach, A/M, Adelphi, Slough.

Destination Moon: G. Larks, Opera House, Jersey.

Theatre Publicity: G. Larks, Opera House, Jersey; G. Ramsden, Rialto, Dumbarton.

Public Relations: J. Burns, Plaza, Govan; G. Newman, Cinerama, Perth; G. Baker, Gaumont, Dagenham; C. James, Regal, Dursley; F. Smith, Regal, Bicester; A. Owen, Majestic, Mitcham; D. Allison, Rio, Kirkcaldy; A. Davids, Gaumont, Worcester.

Caged: J. Burns, Plaza, Govan.

Murder Without Crime: F. Elliott, Dominion, Walthamstow; F. Warrender, Essoldo, Cosham.

The Tomahawk Trail: G. Newman, Cinerama, Perth.

I Shall Return: G. Baker, Gaumont, Dagenham; C. Kemble, Gaumont, Richmond.

The Mudlark: D. Daniell, Odeon, Ramsgate; F. Soper, A/M, Empire, Mansfield; E. Frankham, Ritz, Oxford; T. Phillips, Gaumont, Luton.

Lilli Marlene: G. Frewin, Gaumont, Rochester; F. Moore, Gaumont, Harrogate; A. Davids, Gaumont, Worcester; M. Trezise, Gaumont Palace, Yeovil.

Harriet Craig: H. Bedford, Gaumont, Derby; J. Kay, Gaumont, Southport.

All Quiet on the Western Front: F. Tubb, Queen's, Cardiff; V. Soper, Granada, Sydenham; R. Barton, A/M, Capitol, St. Helens, Lancs; H. Wilson, City PH, Carlisle.

Sands of Iwo Jima: C. James, Regal, Dursley; R. Parsons, Royalty, Harborne, Birmingham.

The Gal Who Took the West: D. Lee, Palace, Nuneaton.

State Secret: T. Finn, A/M, Commodore, Liverpool; N. Dean, A/M, Astoria, Kirkdale, Liverpool; A. Taylor, Savoy, Walsall.

September Affair: T. Lewis, A/M, Odeon, Chester.

Theatre Anniversary Celebration: N. Lockyer, Odeon, High Wycombe.

The Glass Menagerie: G. Wharton, Essoldo, Newcastle; W. Winter, Embassy, North Harrow.

The Blue Lamp: C. Parkin, Vandyck, Bristol.

Kiss Tomorrow Goodbye: D. Steward, Palace, Lancaster.

The Happiest Days of Your Life: F. Standish, Savoy, Liverpool.

Room to Let: F. Standish, Savoy, Liverpool.

Gone to Earth: P. Freedman, Pavilion, Stirchley.

Stage Fright: C. Allison, Rex, Motherwell.

Ha'penny Breeze: R. Crabb, A/M, Savoy, Swindon; G. Clarke, A/M, Savoy, Lincoln.

No Way Out: L. Chapman, Electric, Halifax.

The Heiress: L. Riley, T/M, Electric, Halifax.

The Flame and the Arrow: D. May, Bristol, Edgbaston, Birmingham; F. Pye, Regal, Southport.

The Wooden Horse: T. Wright, R/M, Picture House, Dennistoun, Glasgow; G. Leopold, Ritz, Market Harborough; J. Hare, Grand, Mansfield.

Newsreel Publicity: C. Dawson, Odeon, Newport, Mon.; J. Scardifield, Odeon, Deal; K. Smith, A/M, Hippodrome, Middlesbrough.

Into the Blue: R. Pickworth, A/M, Odeon, Dagenham.

Winchester '73: W. Wood, Majestic, Chester.

She Shall Have Murder—The Man on the Eiffel Tower: R. Honeyman, Regent, Edinburgh.

Walk Softly, Stranger: R. Todd, Odeon, Blackpool.

Frenchie: R. Felton, Odeon, Wolverhampton.

Colt .45: Miss E. Hodgson, A/M, Ritz, Warrington.

The Boy with Green Hair: S. Cole, Empire, Stockton-on-Tees.

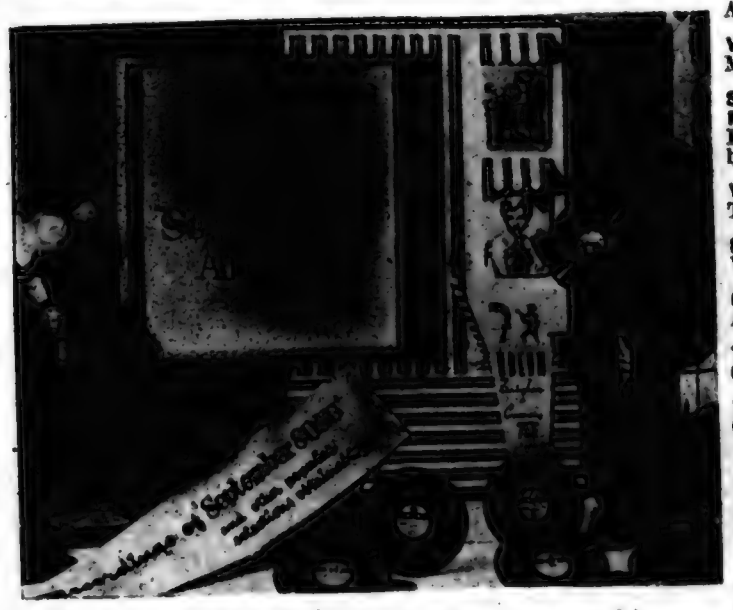
Three Secrets: J. Murphy, Granby, Reading.

For Heaven's Sake: H. Walshaw, Odeon, Plymouth.

Odette: J. Claughton, Empress, Urmston.

Rocketship X-M: G. McNeill, Picture House, Kirkgate, Otley; T. Grazier, Arcade, Darlington.

Girl of the Year: C. Kemble, Gaumont, Richmond.



A very stylish music shop tie-up for SEPTEMBER AFFAIR (Paramount), the work of E. D. Hainge, Odeon, Birmingham

This landau with liveried coachmen, two ladies in costumes of the gay nineties and a passable double of Montalban, make a colourful street parade for TWO WEEKS WITH LOVE (MGM). It was arranged by D. Turner, A/M, Majestic, Woodford

The Renters Help YOU

THE editorial publicity which appears in newspapers and periodicals in advance of a film's release is much appreciated by showmen.

In the early stages much of this is obtained by studio publicists who keep editors primed with gossip paragraphs, stills and so on.

A good example of this unseen service is that to be found in the pre-release publicity for "Pandora and the Flying Dutchman," handled by British Lion. For nearly a year there have been intriguing gossip and factual stories about the leading artists in national and provincial papers and the work on the Press still continues, with advantage to the exhibitors. We await with interest the follow-up campaign that is promised, and where possible showmen must harness it to the local advertising schemes.

Columbia's "Last of the Buccaneers" offers many opportunities for showmanship. There are a number of good suggestions in the campaign book on the film. They include ideas for a pirate story competition, a treasure chest, a painting competition and displays of cutlasses, etc.

A wide range of sensational accessories is available for Warner Brothers' "Kiss Tomorrow Goodbye," featuring James Cagney. These include a variety of blocks suitable for both Press and shop tie-ups. Proposed tie-ups are fully described in the campaign book and there are ideas on three different types of contests. The quad poster is admirable for making up into a compelling lobby display.

A high-light of MGM's campaign for "To Please a Lady" is a national contest promoted in conjunction with the magazine *Model Maker*, in which car enthusiasts are invited to produce a model of Clark Gable's racing car. First prize is a week's holiday in the Isle of Man during the TT season.

For "Blackmailed" GFD makes a straightforward offer to meet half the cost of additional publicity. Application should be made to GFD, 127, Wardour Street, or to the local representative. A national tie-up has been arranged with Alba Radio. Showcards will be sent to local stockists of the product, so make contact as soon as you can. Ten blocks, depicting the story in pictures, are available at reasonable prices, in two sizes.

GFD's offer to pay half the cost of additional advertising also applies to "The Dark Man," for which particularly intriguing teaser dc's are offered at 6d. and 1s. 6d. each; there are six in a set. Teaser slips may be obtained at 1s. 6d. for 10.

PEOPLE

Coun. Woolstencroft, Mayor-elect • A. Blank Retires • D. Chamberlain Engaged

THE next mayor of Leigh (Lancs) will be Coun. W. WOOLSTENCROFT, JP, well-known Leigh exhibitor, past-chairman of the South and East Lancashire branch CEA, past-president of the Lancashire Cinema Old Boys' Association, and a delegate to the CEA General Council in London for the past 14 years.

He has been a member of Leigh Town Council since 1939 and will be the twelfth Liberal Mayor. Mrs. Woolstencroft is secretary of the Leigh Women's Liberal Association.

* * *

Manager of the Majestic, Scunthorpe, for more than 20 years, ALFRED BLANK retired last week-end after close on 40 years in the kinema trade.

A native of Chesterfield, Mr. Blank managed four kinemas in Rotherham before taking up his appointment in Scunthorpe, where he latterly controlled the Majestic, Pavilion and Royal.

Mr. Blank plans to spend his retirement quietly at Bridlington.

Mr. Blank's successor is LAWRENCE BEALE, who was married recently to Jean Phillips, of Wilford Lane, West Bridgford.

Mr. Beale was manager of the Cavendish, Nottingham, until last year and was for three years secretary of the Notts and Derby branch of the SCMA.

* * *

JACK MARTIN has been appointed manager of the Rex, Reading. He became box-office manager at the Palace, Reading and in May, 1948, joined ABC and held appointments at the Granby and Rex, Reading, and the Adelphi Theatre, Slough.

Mr. Martin succeeds E. Fox, who is leaving to go into business on his own account in Staines.

* * *

The engagement has recently been announced between DENYS CHAMBERLAIN, of the Gaiety, Bristol, and Miss Audrey Ridge, of Bristol.

Mr. Chamberlain is the only son of Councillor F. G. W. Chamberlain, chairman of the Bristol and West CEA, and entered the business after his demobilisation from the Royal Tank Regiment.

* * *

New manager of the Gaiety, Leeds, ARNOLD ATKINSON was formerly assistant manager at the Ritz, Huddersfield.

Mr. Atkinson joined ABC Cinemas in 1936 as receptionist at the Ritz, Huddersfield, but left the company for health reasons in 1938, returning shortly after the war.

Apart from holding various appointments in Huddersfield, Mr. Atkinson has held positions as assistant or relief manager at Tranmere, Chester and Wakefield.

* * *

C. SIMMONS, manager of the Royal, Breck Road, Liverpool, and treasurer of North-Western branch SCMA, is a patient in Newsham General Hospital, Liverpool. Mr. Simmons had only recently returned to duty after having been on the sick list.

* * *

LEWIS PERCIVAL HEAVEN, who now has charge of the Mayfair, Erdington, Birmingham, has been engaged for the last six years on the Odeon circuit in the Midlands. He has acted as relief manager at most of the local Odeon theatres.

On leaving school, his first job was as a boy in the operating-box at the old Baker Street Kinema, Handsworth, and he later became an operator at the Grand, Soho Road. Afterwards he joined the Royal Navy.

* * *

JOSEPH CUNNEEN, of the censorship dept. of Warner Bros., Dublin, has left this company to take up an appointment as traveller for Columbia Pictures' Dublin branch.

* * *

After four months at the New Coliseum, Whitley Bay, J. WILKINSON has been promoted to ABC's Elite, Middlesbrough. Before going to Whitley Bay Wilkinson was at the Olympia, Newcastle.

His successor at the New Coliseum is C. S. WATSON, a Whitley Bay man, who has recently been in charge of the Majestic, Benwell.

NORMAN CULLEY, assistant manager of the New Coliseum, also gains promotion by transfer to a similar post at the Haymarket, Newcastle-on-Tyne.

* * *

REG ANDREWS, manager of the Rex, Norbury, S.W., invited 20 old people from the local Darby and Joan Club who have been married over 50 years, to a Monday performance of "Two Weeks of Love" last week.

* * *

Among the latest changes in Midland renting circles is the appointment of ERIC ROY COZENS, son of "Frank" Cozens, chairman of the Birmingham and Midland Branch of the CEA, as sales representative for International Film Renters for the Potteries and Shropshire territory.

He has been engaged in Midland renting circles since April, 1948, when he became a member of the staff of Sovereign Exclusives under W. H. Smith. Subsequently, he joined Columbia Pictures.

* * *

When VICTOR SOPER tried to get an adjacent bus stop moved nearer to the front of the Sydenham Granada, London Transport sent an official to discuss the matter.

As he entered the theatre he remarked to Soper: "I see you have my niece here this week." It transpired that he was uncle to Maureen O'Hara, appearing in "Tripoli."

Paul Penman

FURNISHING!
TALK TO TURNER ABOUT IT
W. W. Turner & Co. Ltd., Station Rd., Northfield, Birmingham 31 PRiory 1171
28 Newman St., W.1. MUSeum 0226
Member's Announcement
THE INCORPORATED ASSOCIATION OF KINEMATOGRAPH MANUFACTURERS Ltd.
KMA
51 LINCOLNS INN FIELDS, LONDON, W.C.2

New Seats to Attract "Better Business"

Convinced that patron comfort is a fundamental requirement in the drive for "Better Business," CMA is having many of its kinemas re-equipped with new chairs, to be supplied and installed by GB-Kalee.

Among the models selected are the "Shirwood" and "Shirley," two of the most popular of the standard-type chairs in the Gaumont-Kalee range.

The first theatres to be equipped in the 1951 reseating programme will be the Premier, East Ham; Gaumont, Birmingham; New Palace, Bristol; Picture House, Dalston; Gaumont, Grimsby; Mechanics Hall, Nottingham; New Victoria, Preston; Regent, Portsmouth; Empire, Cardiff; Gaumont, South Shields, and the Gaumont, Wolverhampton.

Like many independent exhibitors throughout the country, CMA is also installing the new "Ambassador" chair; 2,000 of this model are now being fitted into the Odeon, Marble Arch, London.

CINEMATURIANS IN LIVERPOOL

Woman Elected Chairman for First Time

THE new chairman of the Liverpool Cinematurians is Mrs. R. B. Johnson, managing director of the Regal, Ormskirk—the first woman to be elected to this office.

MRS. R. B. JOHNSON

Mrs. Johnson, who succeeds Arthur Sydney, started in the trade as manager of the Regal when it was opened in 1936. Two years later she became a director of the company and was appointed managing director in 1940. She has been a Cinematurian since the inception of the society.

Other appointments: vice-chairman, Albert Latham; hon. secretary, Miss E. B. Tankard; hon. treasurer, A. Cooke; assistant treasurer, W. Thornton; hon. auditor, A. S. James; committee, J. Winnall, S. L. King, E. Holmes, B. Chinn, F. J. Turner, G. Dudley West, R. P. Rutherford, Arthur Sydney, J. Goddard, C. O. Williams, C. Potter and G. Heilbron; trustees, W. J. Speakman, H. Brooks and G. Dudley West.

Officers to General Council: chairman, vice-chairman, secretary, treasurer and the three trustees.

It was decided to send a letter of thanks and good wishes to Mrs. R. Tonge, who did not seek re-election to the committee for health reasons.

Beresford Seligman (director of Regent Film Corporation) who was for 3½ years world film distribution officer for United Nations, was the guest speaker. He described how the distribution of UN films was developed. When Dave Griffiths was approached for KRS co-operation for the distribution of UN films in this country that co-operation was readily forthcoming and a number of films were distributed on a commercial basis; 16-mm. films were distributed by GB Instructional and the COI.

"The film has played a very important part in informing the people of the world about United Nations and has played its part in preserving peace," he said.

Edinburgh Improvements

As part of a bigger scheme of modernisation, RCA high-fidelity equipment has been installed at the Ritz, Rodney Street, Edinburgh.

Within four days the theatre was redecorated and recarpeted. New lighting and a new canopy was also installed. "When the scheme also installed.

More RCA Installations

RCA equipment has been installed at the Star, Preston; Picture House, Ruthin; Hippodrome, Llanelly; Broadway, Eccles; and Savoy, Wandsworth.

In addition RCA Varacoustic Microphones were supplied to Moss Empires, Limited, so that these microphones will be in operation in all the Moss Empires theatres. Further quantities of these microphones were installed at the Grand Theatre, Leeds.

SHIP CARBONS

Trade Show Offers—February, 1951

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
Admiral Was a Lady, The	United Artists	86 min.	U	7,824 ft.	Edmond O'Brien, Wanda Hendrix, Rudy Vallee	Light booking solely on cast (CC)	Feb 22	Not Fixed
Adventures of Sir Galahad, The	Columbia	15 eps. all others 1,500 ft. approx.	U Ep. 1	2,271 ft.	George Reeves, Nelson Leigh, Lois Hall	Good matinee attraction (CC)	Feb. 8	Not Fixed
Atom Man versus Superman	Columbia	15 eps. all others 1,500 ft. approx.	U Ep. 1	2,042 ft.	Kirk Alyn, Lyle Talbot, Noel Neill	Very good club offering (CC)	Feb. 1	Not Fixed
†Curley	Eros	52 min.	U	4,765 ft.	Frances Rafferty, Larry Olsen, Gerald Perreau	Acceptable "second" for other than the sophisticated (CC)	Feb. 8	Not Fixed
Down With Riches	Archway	180 min.	A	9,000 ft.	Anna Magnani, Vittorio de Sica	Good advanced hall booking (NC)	Feb. 22	Not Fixed
*Drake's England	Anglo-Amalgamated	37 min.	U	3,366 ft.	Commentary by Hugh Falkus	Good quota featurette (CC)	Feb. 22	Not Fixed
*Festival of Sport	Eros	37 min.	U	3,354 ft.	Commentary by Bill Latto	Quota fill-up mainly for sports fans (CC)	Feb. 8	Not Fixed
*Files from Scotland Yard	International	56 min.	U	5,124 ft.	Reginald Purdell, Moira Lister Louise Hampton	"Second" for the uncritical (C)	Feb. 22	Not Fixed
Forbidden Jungle	Monarch	66 min.	U	6,000 ft.	Don Harvey, Alyce Louis, Robert Cabal	Good "second" for industrial and juvenile audiences (CC)	Feb. 8	Floating
*Franchise Affair, The	AB-Pathe	87 min.	A	7,931 ft.	Michael Denison, Dulcie Gray, Ann Stephens	Very good British booking (C)	Feb. 1	Mar. 5
Gambling House	RKO-Radio	80 min.	A	7,228 ft.	Victor Mature, Terry Moore, William Bendix	Reliable star and title "thick-ear" (NC)	Feb. 22	April 9
†Great Missouri Raid, The	Paramount	81 min.	A	7,348 ft.	Wendell Corey, Macdonald Carey Ellen Drew	Outstanding alfresco "thick-ear" (CC)	Feb. 1	April 2
Harmony Inn	Columbia	62 min.	U	5,544 ft.	Roy Acuff and his Smoky Mountain Boys, Bill Edwards, Jacqueline Thomas	Very moderate "second" (CC)	Feb. 15	Not Fixed
Hi-Jacked	Exclusive-Lippert	67 min.	A	6,080 ft.	Jim Davis, Marsha Jones, Ralph Sanford	Good pint-size "second" (C)	Feb 22	Mar. 12
Holiday Rhythm	Exclusive-Lippert	55 min.	U	4,985 ft.	Mary Beth Hughes, David Street, Wally Vernon	Sound novelty "second" (CC)	Feb. 22	Not Fixed
*I'll Get You for This	British Lion-Independent	83 min.	A	7,524 ft.	George Raft, Coleen Gray, Enzo Staiola	Capital British "thick-ear" (C)	Feb. 15	Mar. 12
†Kansas Raiders	GFD	78 min	A	7,092 ft.	Audie Murphy, Brian Donlevy, Marguerite Chapman	Capital horse opera (CC)	Feb. 1	Feb 26
Korea Patrol	Monarch	61 min.	A	5,511 ft.	Richard Emory, Benson Fong, Teri Duna	Very moderate "second" (C)	Feb 8	Floating
L'Assassinat du Pere Noel (The Murder of Father Christmas)	Blue Ribbon	100 min.	A	9,000 ft.	Harry Baur, Raymond Rouleau, Renee Faure	Specialised booking (NC)	Feb. 8	Not Fixed
Last Frontier, The	Exclusive—Lippert	12 eps	U Each ep. 1,600 ft. approx.		Lon Chaney, jun., Dorothy Gulliver, Francis X. Bushman, jun.	Good matinee attraction (CC)	Feb. 22	Not Fixed
*Late Edwina Black, The	British Lion—Independent	78 min.	A	7,000 ft.	David Farrar, Geraldine Fitzgerald, Roland Culver	Very good British booking (NC)	Feb. 15	June 4
Letter from Korea	Columbia	73 min.	A	6,579 ft.	Lon McCallister, Bill Phillips, Brett King	Reliable title prospect for most halls (NC)	Feb. 15	Not Fixed
*Long Dark Hall, The	British Lion	86 min.	A	7,881 ft.	Rex Harrison, Lilli Palmer, Raymond Huntley	Very good British booking (NC)	Feb. 15	Mar. 19
Mask and the Sword, The	International	77 min.	U	7,084 ft.	Viveca Lindfors, Christopher Kent, Romney Brent	Title booking mainly for specialised halls (CC)	Feb 15.	Not Fixed
Mating Season, The	Paramount	101 min.	U	9,090 ft.	Gene Tierney, John Lund, Thelma Ritter	Good light booking (CC)	Feb. 1	Apr. 2
Motor Patrol	Exclusive	63 min.	A	5,767 ft.	Don Castle, Jane Nigh, Reed Hadley	Safe "second" (C)	Feb. 1	Feb. 26
*Mr. Drake's Duck	Eros	85 min.	U	7,709 ft.	Douglas Fairbanks, jun., Yolande Donlan, Wilfrid Hyde-White	Excellent light booking (CC)	Feb. 1	Apr. 2
Mysterious Desperado, The	RKO-Radio	60 min.	U	5,500 ft.	Tim Holt, Richard Martin, Movita	Reliable "second" (CC)	Feb. 15	Floating
*Naval Artificer, The	Public Relationship Films	40 min.	U	3,600 ft.	Commentary by Bruce Belfrage	Very good quota fill-up (CC)	Feb. 8	Not Fixed
*One Wild Oat	Eros	78 min.	A	7,018 ft.	Robertson Hare, Stanley Holloway, Vera Pearce	Good British light booking (C)	Feb. 15	Not Fixed
✱ Our Very Own	RKO-Radio	93 min.	U	8,365 ft.	Ann Blyth, Farley Granger, Joan Evans	Outstanding popular booking (CC)	Feb. 15	Apr. 9
*†Pandora and the Flying Dutchman	British Lion—Independent	122 min.	A	10,978 ft.	James Mason, Ava Gardner, Harold Warrender	Terrific box-office proposition for all classes (C)	Feb. 1	Mar. 5
*Pool of London	GFD	86 min.	A	7,702 ft.	Bonar Colleano, Earl Cameron, Susan Shaw	Excellent British booking (NC)	Feb. 22	Mar. 26
†Red Stallion in the Rockies	AB-Pathe	82 min.	U	7,480 ft.	Arthur Franz, Jean Heather, Ray Collins	Good "double bill" for "the populars" and family (CC)	Feb. 22	Mar. 5
Regle du Jeu, La	Fairsham	80 min.	A	7,222 ft.	Dalio, Nora Gregor, Carette	Piece for collectors rather than general run of halls (NC)	Feb. 15	Not Fixed
Rocky Mountain	Warner	81 min.	U	7,427 ft.	Errol Flynn, Patrice Wymore, Scott Forbes	Very good star outdoors (CC)	Feb. 22	Not Fixed
Ski Patrol	Eros	87 min.	A	6,042 ft.	Philip Dorn, Lull Deste, John Arledge	Very moderate "second" (NC)	Feb. 15	Not Fixed
Steel Helmet, The	Exclusive-Lippert	83 min.	A	7,589 ft.	Gene Evans, William Chun, Robert Hutton	Outstanding war epic (C)	Feb. 22	Not Fixed
Sunday in August	Film Traders	75 min.	A	7,256 ft.	Anna Baldini, Franco Interlenghi	Excellent advanced hall booking (NC)	Feb. 1	Not Fixed

*Third Visitor, The	...	Eros ...	...	84 min.	A	7,680 ft.	Guy Middleton, Sonia Dresdel, Hubert Gregg	Second-rate quota (NO)	... ...	Feb. 8	Not Fixed
*13th Letter, The	...	20th Century-Fox		84 min.	A	7,557 ft.	Linda Darnell, Charles Boyer, Michael Rennie	Holding, out-of-the-rut fare (NO)	... ...	Feb. 1	Mar. 26
*To Have and To Hold	...	Exclusive	...	63 min.	A	5,717 ft.	Patrick Barr, Avis Scott, Richard Ayres	Passable "support" for other than the sophisticated (O)		Feb. 22	Not Fixed
Under the Gun	...	GFD	...	82 min.	A	7,499 ft.	Richard Conte, Audrey Totter, Sam Jaffe	Very good "thick-ear" (NO)	... ...	Feb. 1	Feb. 19
Walk in the Sun, A	...	Eros	...	116 min.	A	10,520 ft.	Dana Andrews, Richard Conte, John Ireland	Doubtful booking, anyway, for feminine fans (NO)	...	Feb. 8	Feb. 26
Wanton, The	...	Films de France		90 min.	X	7,990 ft.	Simone Signoret, Bernard Blier, Jane Marken	Offering for specialised halls (NO) ...	... ...	Feb. 15	Not Fixed
Western Pacific Agent	...	Exclusive-Lippert		61 min	A	5,505 ft	Kent Taylor, Mickey Rooney, Sheila Ryan	Reliable "second" for other than family audiences (NO)		Feb. 22	Not Fixed

REISSUES

†Arabian Nights	...	Eros	...	85 min.	A	7,650 ft.	Jon Hall, Maria Montez, Sabu	Good novelty attraction for the masses (O)	...	Feb. 15	Not Fixed
Delightfully Dangerous		New Realm	...	92 min.	U	6,405 ft.	Jane Powell, Ralph Bellamy, Constance Moore	Handy "second" (O) ...	... ...	Feb. 22	Floating
Devil's Pipeline, The	...	Eros	...	66 min.	A	5,951 ft.	Richard Arlen, Andy Devine, Jeanne Kelly	Average industrial "second" (O)	... ...	Feb. 22	Not Fixed
Frontier Badmen	...	Eros	...	77 min.	U	6,938 ft.	Robert Paige, Anne Gwynne, Diana Barrymore	Acceptable western (OO)	... ...	Feb. 22	Not Fixed
*Hills of Donegal, The		Sherwood	...	71 min.	A	6,460 ft.	Dinah Sheridan, James Etherington, Moore Marriott	Average "second" (O) ...	... ...	Feb. 1	Not Fixed
Nightmare	...	Eros	...	82 min.	A	7,344 ft.	Diana Barrymore, Brian Donlevy, Henry Daniell	Average "programmer" (O)...	... ...	Feb. 22	Not Fixed
Ride 'Em, Cowboy	...	Eros	...	84 min.	U	7,687 ft.	Bud Abbot, Lou Costello, Dick Foran	Good star comedy for the masses (OO)	... ...	Feb. 15	Not Fixed
Saint in New York, The		RKO-Radio	...	69 min.	A	6,273 ft.	Louis Hayward, Kay Sutton, Sig Rumann	Good "double bill" (NO) ...	... ...	Feb. 22	Floating
*Somewhere in Civvies	...	Sherwood	...	69 min.	U	6,225 ft.	Frank Randle, Suzette Tarri, George Doonan	Good comedy for the industrials (O)	... ...	Feb. 1	Not Fixed
Tarzan's Desert Mystery		RKO-Radio	...	69 min.	U	6,243 ft.	Johnny Weissmuller, Nancy Kelly, Johnny Sheffield	Good title and star booking (OO)	... ...	Feb. 22	Floating

* 20th Century-Fox's and RKO-Radio's Starred Showmanship Films for February.

(OO) Excellent for Children. (O) Suitable for Children. (NO) Not for Children.

* British Picture. † In Colour.

"KINE."-MGM £500 CONTEST

"King Solomon's" Tableau Helps Students' Charity Appeal

AN excellent campaign was arranged by Sydney Hopkinson, with the assistance of G. Harrop, MGM special publicity representative, for the northern première of "King Solomon's Mines" at the Oxford, Manchester.

Composite pages in five suburban papers featured a treasure hunt competition. Deborah Kerr's jungle story was serialised in five instalments in the *Manchester Evening Chronicle*.

A week before playdate, Manchester University held its annual Rag Day celebrations and street parade, and in this Hopkinson entered a tableau of straw-skirted student lassies. The decorated lorry carried two 12-ft. banners worded: "You Cannot Give the Wealth of King Solomon's Mines, but You Can Give Something—Manchester University's appeal for Children's Charities."

Letters were sent to schools informing headmasters that the film was adapted from the Rider Haggard novel.

The foyer was decorated as a jungle and there was the following personal message from the manager on two panels on the front of house: "Strangest Fact! No Ballyhoo. This Picture Cost a Fortune to Make and is Worth Every Penny of it.—Sydney Hopkinson, Manager."

Torquay Preview

A PRIVATE showing of "Toast Of New Orleans" was arranged by P. Myott, managing director of the Electric Torquay, a week before playdate.

Special invitations were sent to the Press, local musical organisations and VIPs of United Nations Organisation. Mr. Myott entertained the guests at a reception held after the preview. This special preview received exceptional Press publicity.

A comprehensive campaign was arranged embracing the Mario Lanza gramophone record stunt with teaser slides, a special banner across the archway in the centre of the town, posters on the local buses and music-shop tie-ups.

Belfast Attraction

J. V. CUNNINGHAM, house manager of the Ritz, Belfast, secured publicity for "Annie Get Your Gun" in the Northern Ireland Ideal Home Exhibition, attended by over 250,000 people.

The auditorium for the exhibition fashion show was literally plastered with "Annie" catchlines and the orchestra at the exhibition played selections from the film.

The week before playdate the entire female staff of the Ritz were dressed in "Annie" costumes by Peter French, whose stockists arranged twelve window displays. Other elaborate displays were secured with moccasin shoes and slips.

The *Ulster Post* ran a Good Taste Competition in which eight photographs of Betty Hutton in the "Annie" rôle were featured, and competitors were required to select them in order of good taste, the newspapers awarding a £40 prize.

The foyer was dressed as a showground.

Tip from Waitresses

TRYING to get away from conventional publicity for "Crisis," E. J. Hainge, of the Odeon, Birmingham, with the co-operation of G. Harrop, MGM special publicity representative, tied in with the store of C. and A. Modes.

Heralds were distributed from every counter in the store, the tie-up line being: "There is No 'Crisis' Here—We Stock Only the Best and It's Service With a Smile."

Small cards were distributed by the Odeon café waitresses with the check, to the customers. These were worded: "Thanks For Your Patronage—And Here's a Tip For You—Don't Forget To See MGM's Thrill A Minute 'Crisis' at the Odeon."

Words and Figures

AN EFFECTIVE tie-up with Heinz and the Penzance Co-operative Society was arranged by A. D. Quilter of the Ritz, Penzance for "Three Little Words."

Heinz offered prizes for the best window displays of their goods and publicity for the film. Some 40 traders competed.

Printed letters were supplied by the Co-operative Society and sent from nine branches to its members.

Presentation cases of Heinz Foods were given to patrons whose baby happened to be 57 days old during the week of showing.

These are in the Running . . .

OTHER ENTRIES have been received as follows:—

"Crisis."—R. H. Pickworth, Odeon, Dagenham; F. R. Hozier, Odeon, Glasgow.

"The Miniver Story."—R. J. Crabb, A/M, Savoy, Swindon; Maurice Wright, Empire, Longton; D. J. Woodall, A/M, Majestic, King's Lynn; S. Hopkinson, Oxford, Manchester; P. Freedman, Pavilion, Stirchley; W. P. Watson, Ritz, Edinburgh.

"Three Little Words."—W. P. Watson, Ritz, Edinburgh; P. G. Norman, A/M, Luxor, Eastbourne; S. E. Pascoe-Williams, Ritz, Woking.

"Annie Get Your Gun."—Ken Hall, Savoy, Wolverhampton; William Knight, Kinnaird, Dundee; J. Gray, Castle, Merthyr Tydfil; C. Pennington, Rendezvous, Blackpool; G. Preston, Royalty, Hull; L. D. Paul, Cabot, Filton; W. Gray, Regal, Kilmarnock; C. Watson, New Coliseum, Whitley Bay; E. Elder, Regal, Aberdeen; H. Clayton-Nutt, Broadway, Eccles; J. McLean, Regal, Dunfermline; D. J. McLeod, Regal, Glasgow; J. Gallacher, Playhouse, Galashiels; W. Gifford, Lodge, Briton Ferry.

"Father of the Bride."—A. Dodd, Rex, Consett; C. S. Watson, Majestic, Benwell; N Dean, A/M, Astoria, Kirkdale; R. Scott, Regal, Glasgow; D. McLeod, Coliseum, Glasgow.

"Asphalt Jungle."—G. Ramsden, Rialto, Dumbarton; J. Whatley, Park Hall, Cardiff; A. Tilney, Olympia, Newport; S. Griffith, Plaza, Swansea; E. Riddiford Rex Hanworth.

"Two Weeks with Love."—P. J. Murphy, Trocadero, Leicester; J. Whatley, Park Hall, Cardiff; D. Hughes, A/M, Regal, Cheltenham; R. Andrews, Rex, Norbury; R. Coxall, Capitol, Barking.

"If You Feel Like Singing."—G. F. Wharton, Essoldo, Newcastle; G. Clarke, A/M, Savoy, Lincoln; A. McCoy, Regal, Twickenham; C. Radford, Capitol, Hanley; G. Williams, Regent, Chatham; S. E. Pascoe-Williams, Ritz, Woking.

"To Please a Lady."—D. S. McGregor, New Picture House, Edinburgh; E. Mitchell, Majestic, Leeds; L. Putsman, Gaumont, Birmingham; P. J. Mills, Gaumont, Liverpool.

"Duchess of Idaho."—D. Day, Picture House, York; F. Hughes, Odeon, Motherwell.

"A Life of Her Own."—G. Blease, A/M, Gaumont, Birkenhead.

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RELIEF MANAGER, with sound experience, required for Birmingham area.—Full particulars to G., Box 452, Kinematograph Weekly.

WANTED.—Chief Projectionist for the Rex Cinema, Pewsey, Wilts.—Write, stating age, experience, and wages required, and enclose references, to F. A. Beckett, Oakfield, Pewsey, Wilts.

CHIEF PROJECTIONIST WANTED. Good permanent position for experienced man, country town in Norfolk. Wages £7—Q., Box 461, Kinematograph Weekly.

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CMA DISPOSES OF FURTHER PROPERTIES

CMA has disposed of two kinemas, the Electric, Sowerby Bridge, Yorkshire, and the Electric, Chatham, Kent. It is also surrendering the tenacy of the New Picture Theatre, Princes Street, Edinburgh, in May.

The Sowerby Bridge kinema has been acquired by a newly formed company, of which J. W. Sparkes, 16, The Drive, Roundhay, Leeds, is managing director.

The Chatham Electric is to be converted into a dance hall. Both these sales were negotiated by Goddard and Smith.

Richard Todd in "Flesh and Blood"

The Richard Todd picture, "Flesh and Blood," will be trade shown by British Lion at the Rialto, Coventry Street, W.1, at 10.30 a.m. today (Thursday).

A London Films presentation of an Anatole de Grunwald production, it also stars Glynis Johns, Joan Greenwood and Andre Morell. Directed by Anthony Kimmins, it is a drama revolving round a doctor whose faith in inherited genius is so strong that he assists three generations of another doctor's family before his belief is justified.

In the supporting cast are Freda Jackson, James Hayter, George Cole, Ursula Howells, and Ronald Howard.

CMA Children's Clubs in Festival of Britain

CMA children's clubs will participate in Festival of Britain activities by CMA children's clubs through a specially planned series of programmes and events. And children in areas where no club exists will also benefit—for special facilities are to be made available for running mid-week matinées.

Particularly noteworthy is the provision—for the first time—of two programmes composed entirely of films made exclusively for children by the J. Arthur Rank Organisation.

CTBF Allocations

The Cinematograph Trade Benevolent Fund announces the receipt of the following contributions from Local Authorities, under the Sunday Entertainments Act, 1932: Nottingham, £549; Derby, £49; Rotherham £90 and Whitley Bay £50.

A cheque has also been received from Nigel Lockyer, manager of the Odeon, High Wycombe, for £105 as a result of the High Wycombe Film Ball.

Miss M. Swift has sent a vice-president's donation of 25 gns. to the Benevolent Fund to celebrate her 40th anniversary in the industry.

A film demonstrating the travelling matte process was given to members of the BKS and production technicians at the G-B Theatre on Tuesday.

LONDON AND PROVINCIAL TRADE SCREENINGS

Date.	Time.	Place.	Title of Films.	Shown by.	Stars.	Cert.
			LONDON.			
Tues., Mar. 6	10.45	Pathe House, Theatre "C"	Hot Rod	AB-Pathe	James Lydon	U
" " 6	2.30	Pathe House Theatre "C"	Young Daniel Boone	AB-Pathe	David Bruce	U
" " 6	10.30	Studio One	The Gangster We Made	International	Tommy Cook	A
" " 6	10.45 & 2.45	Private Theatre	Molly	Paramount	Gertrude Berg	U
" " 6	10.30 & 2.30	Century Theatre	Halls of Montezuma ; Strategy for Victory (March of Time)	20th-Fox	Richard Widmark	A
Wed., " 7	10.30 & 2.30	Own Theatre	Wedding Bells	MGM	Fred Astaire	—
" " 7	10.30	Studio One	Rocky Mountain	Warner	Errol Flynn	U
" " 7	10.45 & 2.45	Private Theatre	Ace in the Hole	Paramount	Kirk Douglas	A
Thur., " 8	10.30	Studio One	Storm Warning	Warner	Ginger Rogers	A
Fri., " 9	10.45	Studio One	Old Mother Riley's Jungle Treasure	Renown	Lucan and McShane	U
			BIRMINGHAM.			
Tues., Mar. 6	10.30	Scala	The Gangster We Made	International	Tommy Cook	A
" " 6	10.30	Forum	Happy Go Lovely	AB-Pathe	David Niven	U
" " 6	10.30	West End	Battle of Powder River	GFD	Van Heflin	A
Wed., " 7	10.30	Forum	Vengeance Valley	MGM	Burt Lancaster	A
" " 7	10.30	Scala	The Jolson Story (Reissue)	Columbia	Larry Parks	U
" " 7	10.45	Futurist	The Steel Helmet	Exclusive	Gene Evans	A
Thur., " 8	10.30	Futurist	Old Mother Riley's Jungle Treasure	Renown	Lucan and McShane	U
Fri., " 9	10.30	Scala	The Tougher They Come	Columbia	Wayne Morris	U
			CARDIFF.			
Tues., Mar. 6	10.30	Olympia	Flesh and Blood	British Lion	Richard Todd	A
" " 6	10.45	Park Hall	The Steel Helmet	Exclusive	Gene Evans	A
" " 6	10.45	Empire	Battle of Powder River	GFD	Van Heflin	A
Wed., " 7	10.30	Park Hall	The Jolson Story (Reissue)	Columbia	Larry Parks	U
Fri., " 9	10.45	Park Hall	The Gangster We Made	International	Tommy Cook	A
" " 9	10.30	Olympia	Happy Go Lovely	AB-Pathe	David Niven	U
" " 9	10.30	Pavilion	Manon	Grand National	Cecile Aubry	X
			GLASGOW.			
Tues., Mar. 6	10.45	Playhouse	The Tougher They Come	Columbia	Wayne Morris	U
Wed., " 7	10.45	Green's Playhouse	The Steel Helmet	Exclusive	Gene Evans	A
Thur., " 8	10.45	Scala	Old Mother Riley's Jungle Treasure	Renown	Lucan and McShane	U
Fri., " 9	10.45	Gaumont	Battle of Powder River	GFD	Van Heflin	A
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Tues., Mar. 6	10.45	Tower	The Tougher They Come	Columbia	Wayne Morris	U
Wed., " 7	10.45	Ritz	The Steel Helmet	Exclusive	Gene Evans	A
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Tues., Mar. 6	10.45	Majestic	Letter from Korea	Columbia	Lou McCallister	A
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Fri., " 9	10.45	Majestic	The Gangster We Made	International	Tommy Cook	A
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Wed., " 7	10.45	Essoldo	War Correspondent	International	Robert Mitchum	A
Fri., " 9	10.30	Essoldo	The Jolson Story (Reissue)	Columbia	Larry Parks	U
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Tues., Mar. 6	10.45	Scala	The Steel Helmet	Exclusive	Gene Evans	A
			SHEFFIELD.			
Tues., Mar. 6	10.15	Hippodrome	The Jolson Story (Reissue)	Columbia	Larry Parks	U
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Thur., " 8	10.30	Union St. P.P.	The Tougher They Come	Columbia	Wayne Morris	U
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SHOWMEN'S TRADE REVIEW

Boxoffice by 20th Century-Fox—of course!

LONDON AND PROVINCIAL TRADE SCREENINGS

Date.	Time.	Place.	Title of Films.	Shown by.	Stars.	Cert.
			LONDON.			
Tues., Mar. 6	10.45	Pathe House, Theatre "C"	Hot Rod	AB-Pathe	James Lydon	U
,, ,, 6	2.30	Pathe House Theatre "C"	Young Daniel Boone	AB-Pathe	David Bruce	U
,, ,, 6	10.30	Studio One	The Gangster We Made	International	Tommy Cook	A
,, ,, 6	10.45 & 2.45	Private Theatre	Molly	Paramount	Gertrude Berg	U
,, ,, 6	10.30 & 2.30	Century Theatre	Halls of Montezuma; Strategy for Victory (March of Time)	20th-Fox	Richard Widmark	A
Wed., ,, 7	10.30 & 2.30	Own Theatre	Wedding Bells	MGM	Fred Astaire	—
,, ,, 7	10.30	Studio One	Rocky Mountain	Warner	Errol Flynn	U
,, ,, 7	10.45 & 2.45	Private Theatre	Ace in the Hole	Paramount	Kirk Douglas	A
Thur., ,, 8	10.30	Studio One	Storm Warning	Warner	Ginger Rogers	A
Fri., ,, 9	10.45	Studio One	Old Mother Riley's Jungle Treasure	Renown	Lucan and McShane	U
			BIRMINGHAM.			
Tues., Mar. 6	10.30	Scala	The Gangster We Made	International	Tommy Cook	A
,, ,, 6	10.30	Forum	Happy Go Lovely	AB-Pathe	David Niven	U
,, ,, 6	10.30	West End	Battle of Powder River	GFD	Van Heflin	A
Wed., ,, 7	10.30	Forum	Vengeance Valley	MGM	Burt Lancaster	A
,, ,, 7	10.30	Scala	The Jolson Story (Reissue)	Columbia	Larry Parks	U
,, ,, 7	10.45	Futurist	The Steel Helmet	Exclusive	Gene Evans	A
Thur., ,, 8	10.30	Futurist	Old Mother Riley's Jungle Treasure	Renown	Lucan and McShane	U
Fri., ,, 9	10.30	Scala	The Tougher They Come	Columbia	Wayne Morris	U
			CARDIFF.			
Tues., Mar. 6	10.30	Olympia	Flesh and Blood	British Lion	Richard Todd	A
,, ,, 6	10.45	Park Hall	The Steel Helmet	Exclusive	Gene Evans	A
,, ,, 6	10.45	Empire	Battle of Powder River	GFD	Van Heflin	A
Wed., ,, 7	10.30	Park Hall	The Jolson Story (Reissue)	Columbia	Larry Parks	U
Fri., ,, 9	10.45	Park Hall	The Gangster We Made	International	Tommy Cook	A
,, ,, 9	10.30	Olympia	Happy Go Lovely	AB-Pathe	David Niven	U
,, ,, 9	10.30	Pavilion	Manon	Grand National	Cecile Aubry	X
			GLASGOW.			
Tues., Mar. 6	10.45	Playhouse	The Tougher They Come	Columbia	Wayne Morris	U
Wed., ,, 7	10.45	Green's Playhouse	The Steel Helmet	Exclusive	Gene Evans	A
Thur., ,, 8	10.45	Scala	Old Mother Riley's Jungle Treasure	Renown	Lucan and McShane	U
Fri., ,, 9	10.45	Gaumont	Battle of Powder River	GFD	Van Heflin	A
			LEEDS.			
Tues., Mar. 6	10.45	Tower	The Tougher They Come	Columbia	Wayne Morris	U
Wed., ,, 7	10.45	Ritz	The Steel Helmet	Exclusive	Gene Evans	A
,, ,, 7	10.45	Tower	Old Mother Riley's Jungle Treasure	Renown	Lucan and McShane	U
Fri., ,, 9	10.45	Majestic	Battle of Powder River	GFD	Van Heflin	A
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Triumphant Paramount

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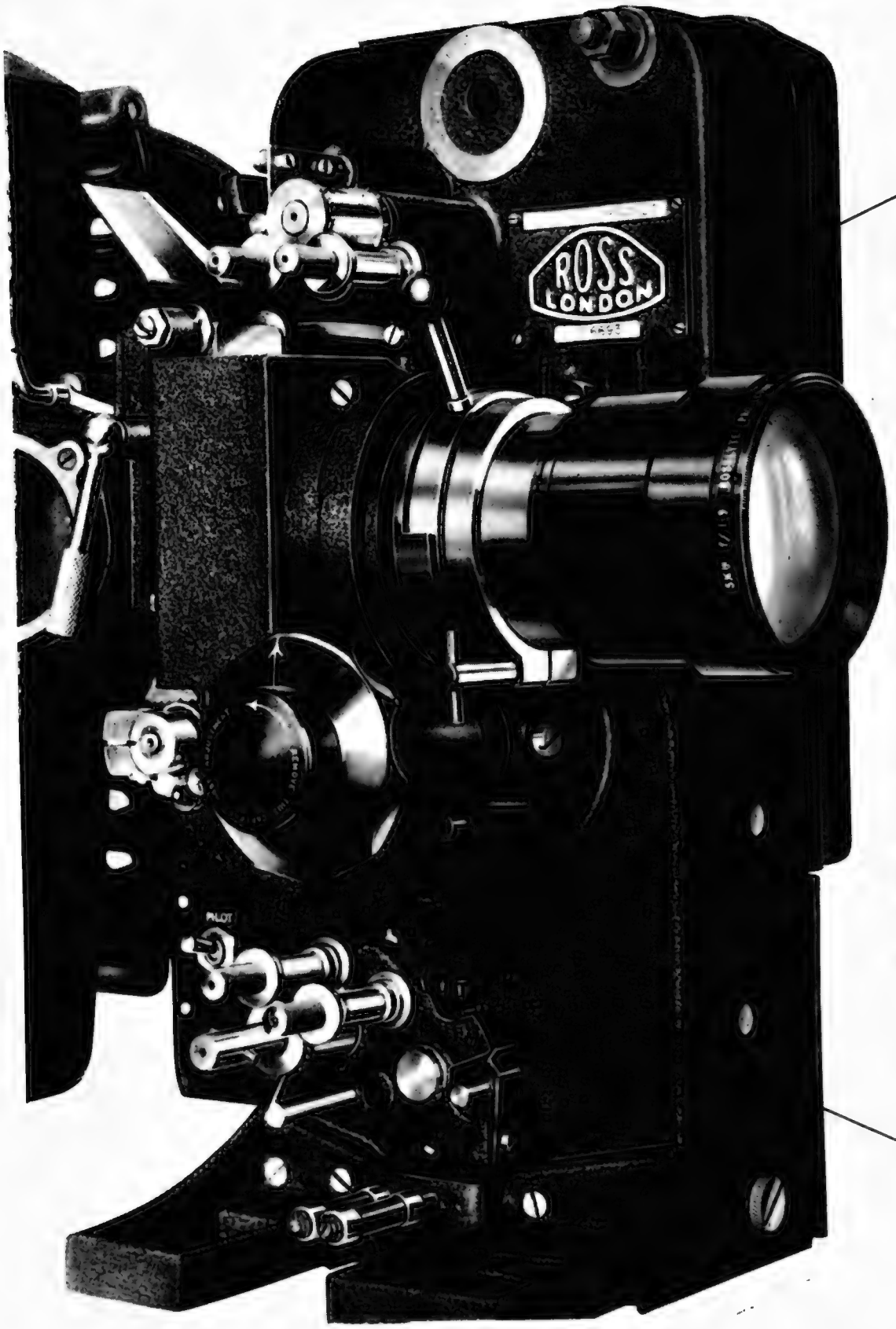
Kine matograph WEEKLY

Celebrating

THE OPENING OF

REPUBLIC HOUSE

TRADE SHOW
PARAMOUNT PRIVATE THEATRE
FRI. MARCH 2nd
AT
10·45 AM & 2·45



Chosen again for their high performance and reliability

ROSS PROJECTORS

have been installed by

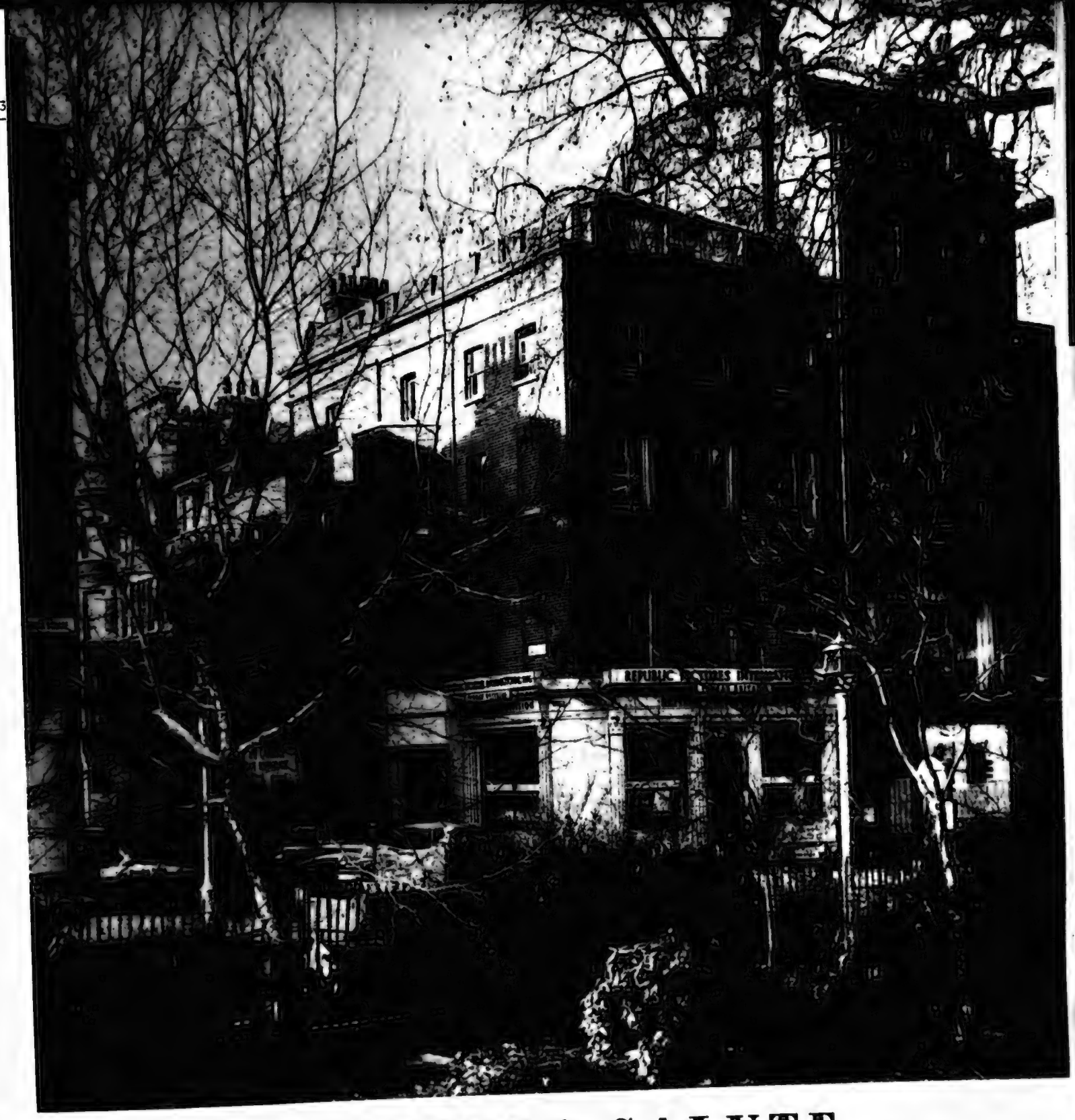
REPUBLIC PICTURES

at their new London

PRE-VIEW THEATRE

ROSS LONDON

FOR PERFORMANCE & RELIABILITY



A "KINE." SALUTE

REPUBLIC PICTURES

We welcome you! It is a sentiment rendered the easier of expression because for years past the British exhibitor has known and appreciated the value of the Republic product.

But since the beginning of the year Republic has emerged forth as an independent entity, and this week executives throughout the industry celebrate the occasion which is not without special significance to our industry.

Current tendencies in the structure of the film trade are toward the integration of interests. A reversal of this process is of sufficient importance to warrant the attention of every exhibitor. The decision of Republic to operate quite independently of other groups and to open a British division was courageous. And, moreover, it is one which many exhibitors will welcome.

For here is a young and virile organisation, untrammelled by precedent and having illimitable boundaries to future achievements. Its appearance, vigorous and enthusiastic, assures to every section of the trade fresh and energetic competition. And competition is the one thing upon which the industry as a whole thrives.

In the following pages you will find a detailed outline of Republic's history, of its founder, its product, its plans and, what is perhaps more important, a complete introduction to the men of Republic who will be passing on this new service wherever it is wanted.

The creation of a new organisation for distributing films within less than three months is no easy task: it has been a task burdened with the scores of minor and major annoyances which beset us in the world today. But it has been accomplished well.

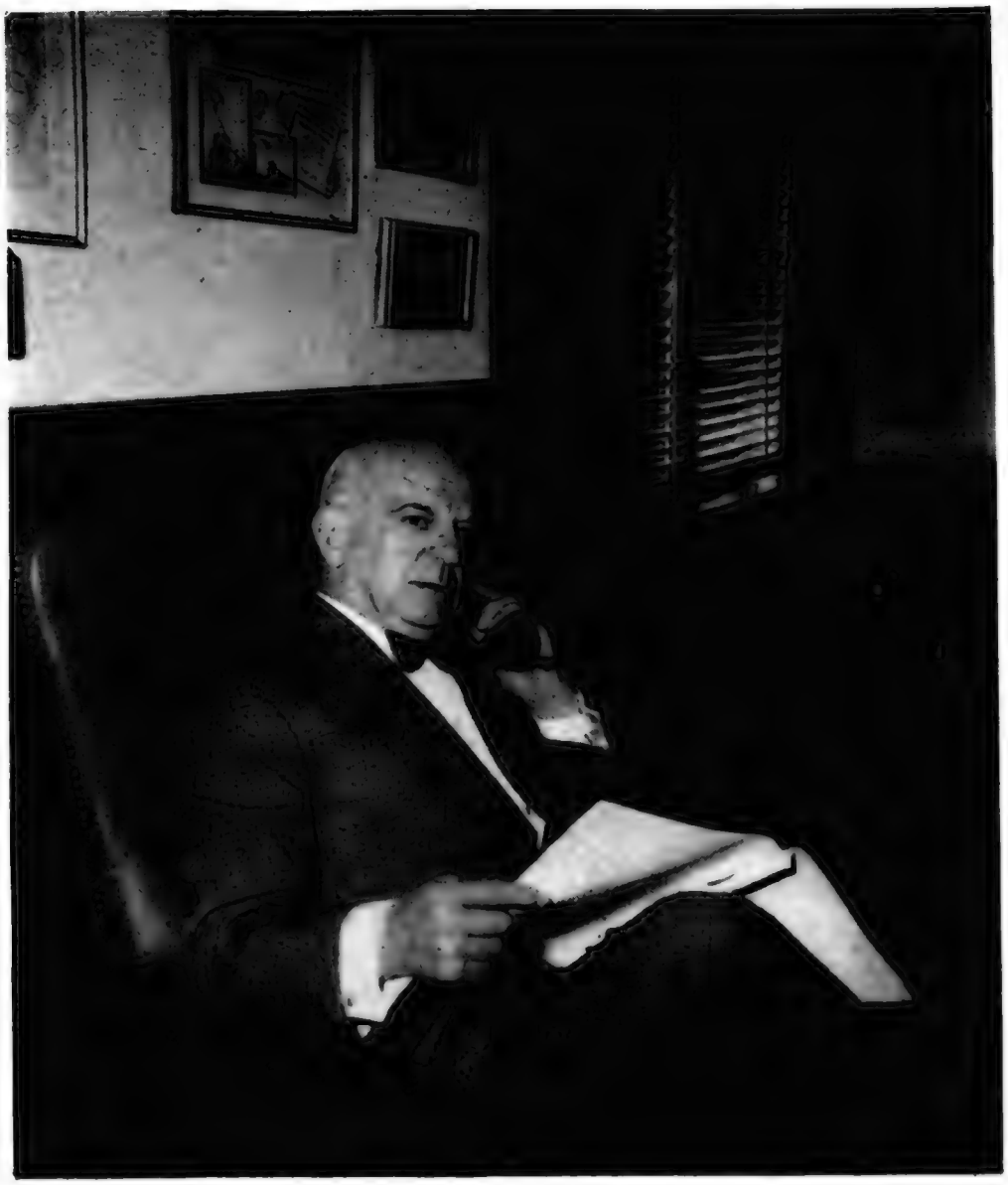
This supplement introduces the new Republic organisation: there is no need to introduce Republic pictures. They have been known to exhibitors in this country for fifteen years, and showmen know their worth at the box-office. But this supplement does stress the desire of the Republic organisation to give exhibitors a keen deal and value for money—to give independents and circuits alike a competitive service.

For which reason we welcome Republic to the trade.

Take a world view, or go out of business

says HERBERT YATES

President and Founder of Republic Pictures in an interview with LEONARD COULTER "Kine.'s" New York Correspondent



PERHAPS it's because they call him "Mr. Republic," because of his reputation as a tough, self-made and extremely successful business-man, that you're surprised when you meet Herbert John Yates. His New York office is up on the eighteenth floor of a great stone pile in midtown Manhattan, close to Central Park and overlooking the majestic Hudson River. The room is large, but not cavernous. The furnishings are tasteful, the equipment practical. It is neither flamboyant, nor coldly streamlined. There are no squads of secretaries dashing in with vital documents, no clanging 'phone bells, no bellowing intercoms. And there's no egocentric genius striding the pile carpet, spouting cheap philosophy.

Herbert Yates (the executives all call him "Herbert" to his face) sits easily at his incredibly tidy desk, legs crossed, hands clasped and talks readily, but not boastfully, of the great motion picture company whose destinies he guides. He is dressed modestly in grey, with black shoes and a black tie. The California sun has tanned his cheeks. His hair is grey, and getting rather thin. He wears spectacles with flesh-coloured frames. There's no fat cigar jutting from his mouth; he prefers to chew tobacco, a habit he formed many years ago when he was in the tobacco business. His figure is trim, compact. You'd take him for about 55, not a day older. You are amazed when you discover he was born on August 24, 1880. Not until then do you notice a kindliness of expression about the eyes, an inner friendliness which, it seems, Yates himself has tried to conceal in case it be taken as a sign of weakness. Why do men of native ability so often seek to look tougher than they are?

Belief in Sales Power

In this case, perhaps, it comes from the fact that he had to battle his way to the top, for as a boy he sold newspapers on the sidewalks of one of Brooklyn's roughest areas. Even as a poor lad he was spurred to conquest. Now, rich and famous, he still dreams dreams and spares himself nothing to make them all come true.

"The biggest mistake any company can make in this phase of the world's history," he says, "is to go short of sales manpower. There's going to be a shortage of good manpower everywhere, come war or peace, during the next few years. So we at Republic have just finished a series of conferences at which we planned major expansion of our sales force. We reckon it will result in a ten per cent. overall increase.

"In this particular industry, where you are dealing with investments of millions of dollars, manpower is the cheapest thing you can employ; that is to say, it is the most economical in terms of actual results. Without it, you cannot play your pictures in more theatres, and that is what we are going to do.

"Despite all uncertainties on the international horizon, we've reached the conclusion that the time has come for Republic to step out, and to utilise its human and technical resources to the maximum."

Herbert Yates makes it quite plain—for he is a plain-spoken man—that his com-

Herbert J. Yates, Republic president, with Republic studio executive committee. From left to right, Daniel J. Bloomberg, chief engineer and technical manager; Lewis Rosso, production manager; Robert V. Newman, formerly studio executive assistant to Yates; Hy J. Glick, secretary-treasurer; Jack E. Baker, vice-president and studio manager in charge of all production and studio operation

pany's newest development, including the launching of its British distributing subsidiary, was conceived a long time ago. It has been painstakingly planned and prepared.

"We had the idea about five years ago," Yates says, "of global development of our business. We were not then in a position to embark on it because our product wasn't suitable for the international market. Since then we have been able to evolve the right kind of pictures. Today they can play in any theatre in any part of the world. So we are over the first hurdle.

"Motion picture companies must take the global view if they are to survive. The world is shrinking at frightening speed. Later this month, when I leave by air for London to launch Republic's Gala Week for the benefit of Britain's exhibitors, I shall spend less time on the journey than it used to take between New York and the Coast. Although there is little indication just now that the ideal of One World is likely to be achieved, it must ultimately

Continued on page 6

Herbert J. Yates chats with studio police chief LeRoy Sanderson. Veteran Republic employees call him "Pop"

Leonard Coulter the "Kine.'s" New York correspondent meets Herbert Yates to obtain this exclusive interview

Welcome from

KRS It is with pleasure that we welcome Republic Pictures International Inc. to the ranks of the picture industry in Great Britain.

The growth and development of this corporation under the control and guidance of its president, Herbert J. Yates, since its early beginnings in 1935 to its present record of success is quite remarkable, and at this time, when the organisation is opening its offices throughout the country, the council of the KRS wishes it every success, and feels, with confidence, that its contribution to the distribution and production sides of the industry in this country will be beneficial to all concerned.

D. E. Griffiths, *President*

CEA The advent of a new film distributor is one which cannot be without extreme interest to the exhibitors of this country, and must not be allowed to pass without comment.

Republic pictures are no strangers to us. Their stories, stars and producers are making an ever-growing appeal to our patrons.

May Republic go from strength to strength and by the excellence of its product make an even greater appeal not only to the regular filmgoer but also to those who only occasionally go to the pictures and bring to the kinemas those who have not yet been.

On behalf of the Cinematograph Exhibitors' Association of Great Britain and Ireland, may I extend to Herbert Yates, president of Republic Pictures Corporation, a very warm welcome and good wishes for a highly successful venture?

Arthur B. Watts, *President*

BFPA It really is a great pleasure to me personally and to all my colleagues in the BFPA to extend a hearty welcome to Republic Pictures International Inc. and our old friend Herbert Yates, and to wish them all success in their operations in this country of ours. It is, of course, axiomatic that this industry of ours needs all the good films that can be forthcoming—indeed, this is the only basis on which our industry can be built and can prosper—and there is not the slightest doubt that Herbert Yates and Republic will be providing their share of these good films in full measure.

On a personal note, my mind goes back to the early days before Republic Pictures International Inc. was formed when my distribution company had the privilege of handling, in this country, the films produced by one of the component parts of Republic. In the intervening years Republic has progressed, and the progress has matured—as indeed it must and should—from the increasing scope and attraction of their production programme. May this progress long continue.

R. P. Baker, *President*

TAKE A WORLD VIEW—continued

result from the inexorable pressure of technical and scientific progress. The freedom-loving nations will find themselves in closer neighbourly alliance than ever before. Forward-looking businessmen must plan accordingly. That is what we at Republic are doing.

"You have to operate on a world scale or go out of business. Your own British producers have discovered, to their cost, that even the best of their pictures can't earn profits on the strength of domestic exploitation alone.

"We ourselves are not solely dependent on the American market. It is fairly common knowledge in the industry here in the United States that if it had not been for their theatre operations, some of the major producers would have been hard-pressed to meet their dividends. Now, under divorcement, they are studying the business methods we have been applying for years in the production of highly popular products at moderate cost."

With a chuckle, Mr. Yates quips: "After all, we learned our lesson the hard way. It took us five years to change the name of our business from Repulsive Pictures to Republic Pictures"—a reference to the fact that when he formed the company he found practically all the scripts he had acquired were valueless.

Any company embarking on an overseas development campaign must face one harsh reality. As things are, the more successful such a campaign proves to be, the more vexing becomes the problems of unfreezing blocked currency. Herbert Yates and his colleagues have a ready answer to that problem.

"We shall use the money wherever we earn it to build up our local organisations. We will make pictures in England, in France, in Italy, in Canada and, perhaps, in Egypt. We are building for the future. Last year we increased our holding of frozen currency by about 300,000 dollars, but we didn't distress ourselves trying to free it. We set it aside for profitable investment on the spot."

Because of the great successes Republic has had in the past with its low-budget westerns, it has become identified with such pictures. Yates argues "We acquired a reputation we now don't deserve. It is true that 15 years ago we specialised on this kind of product, but our programme is vastly different and more varied today."

He is right, of course. Republic's list of recent and forthcoming releases includes innumerable non-western titles.

None of these will be a "cheap" picture; some of them will run away with a great many dollars. In general, however, Mr. Yates rarely sets his target figure for any one production at more than a million dollars—and usually contrives to get a fine, competent job done for substantially less. "In general," he believes, "a producer who spends more than 1,500,000 dollars on a picture is going to have great difficulty in getting his money back."

He is enthusiastic about Republic's new Trucolor three-colour process, but reluctant to commit himself about its future development, in view of uncertainties in the supply situation. "We have been working on it for more than two years, and until we got a satisfactory test result we could not even begin to produce standard equipment for it. Ultimately, we'd like to make all our pictures in Trucolor, but how long it will be before we can do so is anybody's guess."

Businesswise it will be a fascinating experiment, because, as Yates points out, Republic won't be able to sell its Trucolor productions for more than it would receive for black-and-white. And it is already costing 25 per cent. more in production. Nonetheless, it should make Republic films even more acceptable to exhibitors than they are now.

A few weeks ago Herbert J. Yates received a well-deserved and signal honour. On him was conferred the gold medal of the Veterans of Foreign Wars. Only nine other people had been given that distinction. It was made to Mr. Yates to mark his work for "Americanism," and was inspired largely by his production of the extremely successful and inspiring "Sands of Iwo Jima."

Proud as he is of the award, Mr. Yates does not profess to be a propagandist, even for his own country. Says he: "We are in business. Our business is strictly entertainment. We mean to keep it that way."

Herbert Yates congratulating Estelita Rodriguez on the set of her picture CUBAN FIREBALL. Judy Canova, whom Republic has this year brought back to the screen, is to be seen on the left

John Wayne and Maureen O'Hara on an outdoor set with president Herbert J. Yates, during the making of RIO GRANDE, which has its gala premiere at the Carlton, Haymarket, tomorrow (Friday)

OUR PLANS FOR BRITAIN

By RICHARD W. ALTSCHULER
President of Republic International

IN planning our British activities our thinking has been motivated by the policy Mr. Yates sets forth: that from now on everything we do must be approached from the international standpoint. Nationalism in industry is as outmoded, and unprofitable, as nationalism in politics.

Stated in the simplest possible terms, our job is to buy playing time for our products in theatres throughout the world: to get them on as many screens as we can, on their merits as films possessing a universal appeal.

Republic International is not, of course, a newly created enterprise, any more than our present plans of expansion are the result of a sudden, half-baked idea. It was formed in the middle 'forties after careful and deliberate study, but its activities were restricted. At that time, Republic was not making pictures which we considered suitable for international presentation. Westerns, it is true, command an unusually wide audience, but if a western is to earn first-run playing time anywhere in the world it must, like our big John Ford productions, possess both visual and audible appeal.

Learning from Others

In 1945 we began making pictures possessing the right elements for international exploitation, and that inspired us to prepare for the opening of our own branches overseas. We felt, moreover, that the international outlook we were applying to the production end of our business should be carried right the way through into our presentation and exhibition methods.

So we sent specially picked men abroad. They familiarised themselves with local conditions for two or three years, and in many cases supervised the handling of our pictures in foreign countries. When they returned to the United States, and reported their experiences, we discovered that many of the things we had been doing for years over here were done very differently in other countries.

We learned something from Britain, from Brazil, from Siam.

British Ideas for Britain

We exchanged ideas freely and continuously over a long period, and many of the suggestions brought to us by these foreign supervisors were imposed on our domestic organisation. Because of this interchange of knowledge, we were able to plan operations in Britain, for instance, on British lines with British personnel. People like doing business with men they know, and who know them. Likewise, it would be extremely wasteful to send a new sales force out into territory with which it wasn't familiar—rather like telling a Chinese to go and sell motion pictures in Peru.

This does not mean, however, that our activities in the United Kingdom will not be vastly different from those used by the former distributors of our films. We are going back to the carnival idea of showmanship in our basic approach to the practice of presentation and publicity.

Pictures like "Sands of Iwo Jima" and "Wake of the Red Witch" are, we have learned from experience, products with a world-wide interest. They deal in fundamental human emotions, and they "pull" public interest no matter where they are made or where they are screened, so long as they are given vigorous and enlightened exploitation.

They are successful in an international sense because, apart from their general qualities as works of entertainment, they really are *moving* pictures in the best sense of the term. And they say what they have to say without deviation or complication.

Simplicity the Key

It is essential in international pictures to have simplicity of pattern and design: for them to tell their story in a straight line. It is important to give them straightforward titles, so that at a glance the people know what kind of film is being offered to them; they must know what they are going to see.

Our programme of dynamic salesmanship can't be done on a shoestring. We have never before undertaken substantial publicity in Great Britain. But having jumped into the job, we are going in with both feet. We are going to put Republic pictures on as many first-run screens as we can. The more we sell the healthier will be Republic's contribution to the British motion picture industry as a whole.

THE MAN WITH A SMILE

IN the last three years Richard W. Altschuler has made 20 round trips to Britain; now he is here again.

It is only 24 short years since he left college, and today he is one of Herbert J. Yates' right-hand men, president of Republic Pictures International and a director of Republic Pictures Corporation. Speed has been the keynote of his whole life.

Happiest travelling at hundreds of miles an hour, he covers approximately 100,000 miles a year on business for Republic. He has visited every country in the world with the exception of those behind the Iron Curtain.

This clean-shaven, grey-haired man with the wonderful smile is a veritable live-wire. Before he was 20 he had brought off a rush-job "coup." He was working with International Newsreel Service when Charles Lindbergh landed in Washington from his triumphant European tour. Photographs of the landing were rushed by special train to New York, and on that train, in an improvised laboratory, Dick developed the films and got them on to the New York screens in 4½ hours—an all-time record for 1928!

When Dick was elected president of Republic Pictures International there were no branches in any countries, but by the end of the year he was responsible for opening 19 countries with Republic's own company in each. His eventual aim is to have Republic distributing companies in all countries in the world market.

He is very proud of his two talented sons, now in college preparatory schools. At the ages of nine and 11, respectively, on their own initiative, they founded, edited and published a newspaper, achieving a circulation of 350 copies and last year 82 dollars profit

His youngest son gave Dick Altschuler a definition of a good sales endeavour—"You can always come back the second time to a man you've sold with a smile." Anyone who knows Dick Altschuler recognises him as the man with the smile, who obviously follows his son's advice.

John Wayne, Forrest Tucker and his wife are met by Bruce Newbery, second from right, at Heathrow

"In Town" on Saturday night at the BBC. Immediately following his broadcast and television appearance John Wayne with Herbert Yates meets Richard Todd

John Wayne with members of Republic Pictures staff at the opening

Cutting the tape at the opening ceremony. Herbert Yates, Forrest Tucker, Richard Altschuler, Gerry Fernback, Lionel Clyne, John Wayne and Bruce Newbery

ENTER REPUBLIC

THE tradition of showmanship for which Republic is famous in America has been firmly transplanted. That was abundantly evident in the arrangements made for the week of celebrations to mark the company's official headquarters in London.

Every possible angle of exploitation was adopted by C. Bruce Newbery, the managing director, and G. Fernback, of publicity, working in co-operation with R. W. Altschuler, president of Republic International and W. M. Saal, Herbert Yates' executive assistant.

"Mr. Republic" flew in on Saturday with his star, John Wayne, and his new western star, Forrest Tucker, and Mrs. Tucker. Within an hour or so of arrival at Heathrow, Mr. Yates and Wayne were on the air in "In Town Tonight" and made a TV personal on "Picture Page."

Early on Monday morning crowds assembled in Soho Square to watch the ceremonial cutting by Herbert Yates of the tape across the entry to No. 38. That was the prelude to a round of engagements and meetings with everybody of importance in the film world, with Government officials and with exhibitors. The opening ceremony over, Mr. Yates' party lunched with Arthur Rank at Pinewood. A reception for the Pressmen rounded off the day.

On Tuesday there was lunch with C. J. Latta, managing director of BBC and D. J. Goodlatte, managing director of ABC. In the afternoon a courtesy call was made upon Mr. Gifford, American ambassador, and another top-level social engagement was a cocktail party in the evening to Government officials and other important personalities, after which an adjournment was made to

Continued on page 1

In the course of Republic's itinerary John Wayne visited Yvonne de Carlo on the set of HOTEL SAHARA, in which she stars, at Pinewood Studios. Left to right: R. W. Altschuler; producer, George Brown; Herbert J. Yates, John Wayne, Yvonne de Carlo, J. Arthur Rank, and C. Bruce Newbery

ABC executives were guests at a luncheon on Tuesday at the Savoy. In this exclusive picture to the "Kine," are shown R. W. Altschuler, D. J. Goodlatte, Forrest Tucker, Herbert J. Yates, C. J. Latta, John Wayne, C. Bruce Newbery, and William Saal

CROWD SCENE AT REPUBLIC'S OPENING CEREMONY

All smiles in Soho Square as a great crowd of members of the public witnessed the opening of Republic House

At the Press reception, John Wayne, Herbert Yates and his personal assistant, William Saal

Forrest Tucker with Bill Moore, of Moore & Mathes, printers, and Richard Altschuler

THEY MEET RANK AT PINEWOOD

During the visit to Pinewood, J. Arthur Rank meets John Wayne and Herbert Yates

ENTER REPUBLIC

Continued from page 8

Harringay to see the European middleweight championship fight.

Visits to four London kinemas occupied most of John Wayne's time on Wednesday. The itinerary included ABC's Commodore, Hammersmith, the Granada, Tooting, Jack Rothstein's Imperial, Canning Town, and the Essoldo, Kilburn. Meanwhile Herbert Yates was lunching with the Lord Mayor at the Mansion House. Exhibitors were being entertained at the Embassy Club in the evening.

A luncheon to members of the KRS is earmarked for today (Thursday). This morning H. L. Clyne is holding open house for London exhibitors. Early in the evening British producers are to be guests at a cocktail party and in the evening a dinner party to producers in the main ballroom of the Savoy is on the programme.

Friday's main event is the première of "Rio Grande" at the Carlton, Haymarket, which will be followed by a buffet supper party at the Savoy.

Before that, however, provincial exhibitors and branch managers will be received at a luncheon at the Savoy.

Meanwhile a sales convention of the British Films Division will be held at Republic House.

Cocktails in the managing director's office will conclude the week, a week of publicity that will have created a record in showmanship on this side.

One of the very few personal appearances to be made by John Wayne during his visit to Britain will be at a CMA Children's Cinema Club. Together with Forrest Tucker, the Republic Pictures star will visit the Hammersmith Gaumont on Saturday morning, March 3.

They will be welcomed by the Boys' Brigade Band and a Guard of Honour of committee members from selected North-West London Odeon and Gaumont Clubs. The Mayor and Mayoress of Hammersmith will be present.

Both John Wayne and Forrest Tucker will be enrolled Honorary Members of the Gaumont Children's Club.

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Introducing 'Mr. Repub of Britain

THERE is nothing Charles Bruce N But there ha very spectacul this typical Englishma the setting up of office, ten branch offi departments, ten film than three months. W him in his new office—li weeks ago—two workme furnished room, carrying and with a few bangs across the foundations c note trays, blotting pa and Newbery leant acro first time to discuss bus

Steel equipment and kind surround you, even cabinet was painted a p like the rest of the steel ient—but what a cold "

Newbery leant back a it's cold all right, and means just this—every ti to Republic we have g personalities to make h

Born Down Under

I have called Newbery man because to many that: but he was borr 1904, the elder of three educated in Melbourne a studied medicine at the sity. He gave up his job in the men's wear b

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During the war year India, and China wa

Introducing 'Mr. Republic' of Britain

C. BRUCE NEWBERY

His aim is service to exhibitors

By PETER G. BAKER

THERE is nothing spectacular about Charles Bruce Newbery.

But there has been something very spectacular in the way this typical Englishman has supervised the setting up of a modern head office, ten branch offices, ten dispatch departments, ten film stores within less than three months. When I first visited him in his new office—little more than two weeks ago—two workmen entered the half-furnished room, carrying a large steel slab, and with a few bangs and biffs placed it across the foundations of a desk. Phones, note trays, blotting pad were rearranged and Newbery leant across his desk for the first time to discuss business.

Steel equipment and furniture of every kind surround you, even a wooden cocktail cabinet was painted a pastel green to look like the rest of the steel fittings. It is efficient—but what a cold "atmosphere."

Newbery leant back and smiled: "Yes, it's cold all right, and efficient. And it means just this—every time a visitor comes to Republic we have got to use our own personalities to make him feel at home."

Born Down Under

I have called Newbery a typical Englishman because to many people he is just that: but he was born in Australia, in 1904, the elder of three children. He was educated in Melbourne and for three years studied medicine at the Melbourne University. He gave up his studies to take a job in the men's wear business.

In 1928, he was given the chance of joining the Hoyts circuit as a kinema manager.

Then he took a job which he later regretted—business manager for an engineering company, which sent him on a mission to Britain, though he did not regret coming to Britain. And he has always been grateful to Walter Hutchinson, managing director of Fox Films, who, in 1934 made him assistant to Roy Simmonds, who was in charge of the Fox publicity. Newbery was back again in the film business.

He later handled the publicity for the Fox British studios at Wembley.

Hutchinson was made general foreign manager for Fox, with offices in New York. He chose one man from the British organisation, Newbery, and made him branch manager in Calcutta. Later, he took control of the whole of the Indian market for 20th Century-Fox. A few days before America entered the last war he was given the Malayan and Dutch East Indian markets to supervise: but two days before he took over the Japs attacked Singapore.

During the war years he remained in India, and China was added to his territory. He will tell you the most fascinating story of his 13-week trek on a medicine mule train across the highest peaks of Tibet.

It was during this period that Fox initiated the world-wide Spyros P. Skouras sales drives. And for three years in succession Newbery won the top award for the entire world, with the result that he was made world drive leader in 1943.

He went to America for 12 months' leave and it was during this time that he was approached by Herbert Yates. The result was that he joined Republic and took office in New York as supervisor for Australasia and the Far East. In 1946 his area was extended to include the Middle East. In June, 1948, Yates called him to Rome, and asked him to take on the job of supervisor for the whole of Europe.

With the formation of Republic Pictures International, Great Britain, Newbery was made managing director, retaining the very onerous job of European supervisor as well. He is also a vice-president of the parent company in America.

All this, of course, is a lot for one man to do—too much, in fact. And, I think, you'll find that when Newbery has the present assignment well under control more suitable arrangements will be made.

It is, perhaps, a fortunate thing for Mrs. Newbery that she has not been in England during the last few hectic weeks. Newbery has had few moments of leisure. He was married in October, 1928, and has two children. Peter, 12, is being schooled at Robertsbridge, near Eastbourne. Prudence is just four-and-a-half and is now with her mother in Australia where there are relatives who still live in the homeland.

They will be back again in June and the family will be united again in their Regent's Park home, one of those unspoilt Regency houses with an enthralling history—a history, in fact, which would make a good script.

It was this thought which led me to discuss Republic product. The company will handle about 36 films a year, plus four or five reissues. The first full sales conference of all branch managers and salesmen will be opened by Mr. Yates, in London, on March 3, and by that time more will be known about the company's plans for handling and producing British pictures.

The purpose of this profile ostensibly is to introduce Newbery to British exhibitors, but I feel he has already done a great part of the job for himself. For, beside supervising the creation of a new renting organisation he has been out and round the country meeting exhibitors for himself. And he intends to go on doing that.

He makes this pledge: "My office is open to anyone."

And when it comes to handling complaints, let me tell you the story of one north of England projectionist who found one reel of a Republic picture in poor condition. He sent a note with the damaged reel making his comments. You can imagine his surprise when Newbery 'phoned the theatre, asked to speak to the projectionist concerned, and with his help tracked down the source of the trouble.

He makes another pledge: "My organisation will give exhibitors whatever service they require."

It was Herbert Yates who said, a little while ago, that there is nothing wrong with the industry that hard work and showmanship cannot cure. Newbery has worked hard enough during the last few weeks and those exhibitors who have been taking Republic product since the changeover have had a foretaste of the showmanship.

No Spare Time

What do you do in your spare time? Too late, I realised what a tactless question that was. There just hasn't been any spare time for many weeks.

But Newbery is a keen golfer, although he has not played in this country yet. He has a handicap of two which should prove no small challenge to his Wardour street colleagues once he gets back into stride. He has played tennis in the inter-university matches at Melbourne. Since coming to Britain he has joined the Roehampton sports club—and, of course, he is a member of the Variety Club.

When will you start golf again?

"When I have met every exhibitor in the country: you can say I want to entertain every exhibitor, to give every showman the most personal attention of which I am capable. I want exhibitors when they come to London to look me up—and if at any time anyone has any complaints about service from any Republic department, speak to me personally about it. I'll see it's put right, quickly."

Quickly, that seems to be the operative word about Republic in Britain.

The Years Between

FIFTEEN years ago Republic was a small company operating with franchise holders throughout the United States. Now it distributes its product to 87 per cent. of the world—in all countries except the Russian satellites.

Its weekly payroll in 1935 covered 475 employees; now it boasts 5,600.

The studio budget for production was then 60,000 dollars a week; now it is 400,000.

The amount originally expended for promotion was 1,500 dollars a week; now it is 15,000.

A yearly gross income of about 5 millions has risen to about 30 millions.

Figures like these may be measures of accomplishment; but equally important in gauging Republic's progress is the confidence of president Herbert J. Yates in the company's future.

Fifteen years ago Republic released its first film, "Westward Ho," a John Wayne western costing 37,000 dollars. This season it is releasing "Rio Grande," costing over 1,750,000 dollars, and offering that same John Wayne, now a top box-office star.

The years between tell the history of a company which has progressed to major status in the industry, with studio facilities capable of any production demand, a roster of top-flight producers, directors and other creative artists and technicians, and a showmanship policy which has been the spearhead of its steady expansion.

The story begins with the company's formation, in 1935, by Herbert J. Yates, who, in May of that year, arranged for the merger of several competitive companies to form Republic Productions, Inc., producing unit, and Republic Pictures Corporation, distributing unit, operating through franchise agreements. Yates had entered the motion picture industry in 1918, through association with Hedwig Laboratories; and his organisation of Republic Laboratories in 1920 finally culminated in the company now known as Consolidated Film Industries, founded in 1924. His interest in production and distribution was stimulated by the financing of many pictures.

At the Beginning

The announcement of the creation of Republic caused little stir in the film industry. The business depression was still leaving its mark on the nation's box-offices, and such comment as there was indicated surprise at the formation of a new producing and distributing company at such a time.

It has become a cliché now to say that the old Mack Sennett studios in Hollywood, where operations began in 1935, was "scarcely more than a ghost studio in a mudhole." Yet in 15 years Yates has developed this plant into a modern studio which is a credit to Republic and the industry.

A new organisation could hardly have been expected to accomplish a heavy production programme in its first year, but Republic did just that. During its first season, 1935-36, it produced and released 46 features and westerns and four serials. Included among the pictures for that year was the first of a new type of screen entertainment, the singing western, an innovation which has since become one of the most popular forms of box-office picture. Joseph Kane, now a top associate producer-director on the lot, was responsible for "Tumbling Tumbleweeds," introducing Gene Autry. The years to come were to introduce the King of the Cowboys, Roy Rogers, and to launch a new cowboy star, Rex Allen, in this type of film.

It was in 1938 that the studio property was purchased outright by Republic, and that year the company celebrated the opening of its ninth sound stage, dedicated to Mabel Normand—at the time the largest and most up-to-date stage in Hollywood. This was another forward step in the history of the lot, and many of Mack Sennett's former stars attended the opening, which, in a way, was a farewell to a production era in which western serials and action films were Republic's only forte. The studio began to devote much more of its energies to the production of big-budget features.

Picture by courtesy of "Picture Show"

1935 *John Wayne sixteen years ago with Sheila Mannors in a scene from WESTWARD HO*

1951 *John Wayne of today in John Ford's RIO GRANDE. Starred with him is Maureen O'Hara*

The following year marked the release of "Man of Conquest," which featured Richard Dix, Gail Patrick, Edward Ellis, and Joan Fontaine. The picture had its New York première at the Capitol Theatre, and its success offered additional encouragement to the company.

In May of 1938, James R. Grainger became general sales manager of Republic Pictures Corporation, and Grainger's accomplishments can best be told by mentioning that Republic product, initially shown in 3,000 theatres, is now booked regularly in over 14,000 houses, including representation in top theatres throughout the country.

In 1940 Republic released "Dark Command," directed by Raoul Walsh and starring Claire Trevor, John Wayne, Walter Pidgeon, and Roy Rogers. Ceremonies at the opening in Lawrence, Kansas, culminated in the staging of the picture's climax, the burning of the city. An entire block was built for the occasion and then went up in flames. That's pretty much an all-time "high" for promotion!

Republic's promotion policy contributed to the box-office success of other films of the 1943-44 programme, notably "In Old Oklahoma" and "Man from 'Frisco."

In November of 1945 Yates was elected president and chairman of the board of Republic Pictures Corporation, a corporation which resulted from the merger and consolidation of Consolidated Film Industries, Inc., and Republic Pictures Corporation with Setay Co., Inc., the corporate name of which was changed to Republic Pictures.

Colour Development

In 1945-46 Republic's product was headed by "Dakota," with John Wayne. That season also marked the launching of a Republic colour process, Magnacolor, soon to be replaced by Trucolor, a process which has been the subject of much research for the past several years and which is now being employed in a new three-colour process on the new Judy Canova picture, "Honeychile."

During the 1946-47 season Republic released its first Technicolor production, "I've Always Loved You."

In 1948 Republic joined the Motion Picture Producers' Association of America.

The 1949-50 programme brought "Sands of Iwo Jima," and more than 16,000 theatres played the film.

A 1950 highlight was the signing of an exclusive long-term deal with John Ford, three times Academy Award winner, and Merian C. Cooper. The year also marked the launching of a new cowboy star, Rex Allen, who is known from coast to coast as a result of a heavily concentrated publicity and promotion campaign, highlighting personal appearances. The results on Rex Allen once again underline the wisdom of Republic's policy of personal appearances in promoting stars.

When Republic was first organised, its New York offices were housed at 1776 Broadway. As the organisation grew, more space was required, and the company moved to 1790 Broadway. It was finally decided this past year to move the home offices to the new Mutual Life Building, then being put up at 1740 Broadway. The move was made last June.

Another policy which has proved consistently successful is the liaison which has been set up between Republic Studios and exhibitors the world over, who have been urged to give the organisation the benefit of their first-hand contact with the public as a production guide. And British exhibitors can now play their part in giving first-hand reports to help the studios produce what they want.

What makes Republic tick over IN NEW YORK AND HOLLYWOOD

By LEONARD COULTER

The "Kine.'s" New York Correspondent

THOUGH the story of Republic Pictures is compounded of many things, it is mostly the result of hard, grinding work, a refusal to swallow a lot of highfalutin' nonsense about "cinematic art," and Herbert Yates' uncanny knack of picking the right man for the right job.

He's a strict taskmaster. He insists on close personal supervision of all his company's activities. He may alter scripts, hire stars, change publicity broadsheets. In one corner of his New York office stands a grand piano. On it many would-be movie meteors have demonstrated their prowess to the president of Republic. He abhors waste, both of time and money; he demands unflinching loyalty. His son Douglas, who is a member of the board of directors, gets no more favours than anyone else.

But every one of Yates' executives says, "It's a good firm to work for." It is good because the head of the business himself came up the hard way, knows talent when he sees it, and likes to give a promising youngster his big chance to make good.

The Choice of an Expert

Herbert John Yates' ability to judge a man's character is well demonstrated, for instance, by his choice of big Bill Saal as his executive assistant. Bill, whose full name is William Martin Van Saal, is a bluff, hearty and lovable Texan with more than a dash of Irish sparkle about him.

But behind his easy charm of manner there's a superabundance of honest commonsense—which is all too rare a commodity. His father was a doctor down in Dallas, who believed his children should learn a trade. That is why Bill became a registered pharmacist. But as a kid he was always more interested in his uncle's showboats on the Mississippi River than in delivering Pop's physic. He contrived to get himself a job in one of the first motion picture theatres in the Lone Star State; he "rocked" the gear, to give the picture animation.

Apart from a few business expeditions on the side, Bill Saal has been in films ever since. He has been associated with Mr. Yates since before Republic's birth.

Richard W. Altschuler, president of Republic Pictures International, exemplifies Yates' readiness to reward good service. Dick was a porter in a film processing plant when Mr. Yates first spotted him in 1927. He moved up the ladder at a cracking pace, became superintendant and, as he puts it himself, "one day I was touched on the shoulder and asked to go to the executive offices." Herbert Yates in those days was not making pictures. He was the head of a fast-expanding film processing empire; he had interests in the plastics and gramophone record industries. He made Dick Altschuler president of the record company—the American Record Company—which, in turn, acquired Columbia and Brunswick. When those interests were sold and Republic Pictures burgeoned, Dick worked in the studios for a couple of years, but went back to the laboratories at the outbreak of war, when training programmes for the U.S armed forces were needed in a hurry, to head the company's sales organisation. In the past few years he has been building the nucleus of Republic's global sales force, which is now geared to begin large-scale operations.

How "Mr. Republic" Began

So closely is "Mr. Republic" associated with the motion picture industry that it is difficult to realise that he made his mark in an entirely different kind of enterprise. He was born in Brooklyn of British parents. They were never well off. Yates became a newsboy. He went to public (i.e., "council") school. Because his father couldn't afford to send him to the university, he worked his way through Columbia and at 19 joined the sales staff of the American Tobacco Company. After that concern affiliated with the Liggett and Myers Tobacco Company, Yates was made assistant to the vice-president in charge of sales. He was only 27. By the age of 30 he was able to retire.

This phenomenal young man, not yet even approaching his prime, by now had enough money to pursue one of his dearest ambitions. He wanted to be a farmer. If he had made a success of the soil he might have been lost to Hollywood forever, but he didn't. In two years he lost $100,000. He recovered the whole sum, plus a hundred per cent. profit, within a few weeks, as a result of meeting Roscoe ("Fatty") Arbuckle. That was in 1910, and Arbuckle, then at the apex of his career, wanted money for production. Yates lent him a small fortune. It paid off handsomely and Yates became fascinated by this fabulous new industry.

The Early Days

When, in 1915, he got the chance of ending his retirement and going into the Hedwig Film Laboratories, he seized it eagerly, learned the business in all its phases and two years later launched his own Republic Film Laboratories, then established Allied Film Laboratories and Consolidated Film Industries from which Republic Pictures eventually sprang.

From his vantage point in the film processing industry, Herbert J. Yates could keep close watch on Hollywood. In 1935 some of the companies he was doing business with were in financial difficulties and owed him substantial sums, thanks to the intensity of competition in the industry. Yates saw opportunity to breathe new life into these faltering companies. He engineered a merger of Mascot, Monogram, Liberty and Republic and began making western films. In its first full year of operations, the organisation turned out 46 features and westerns and four serials. Its first release, "Westward Ho" cost $37,000. His biggest single asset was a contract left over from his gramophone record days,

Continued on page 17

A Showman of the Old School

BILL SAAL ..... *He still believes in the Barnum method of Showmanship*

MAN who has been in the film industry since 1898, when he was 13 years old, a showman of the old school, whose exploits have made him almost into a living legend in America, the land of legendary showmen: that is Bill Saal—William Martin Saal—executive assistant to Herbert J. Yates, who is over here for the opening of Republic's organisation in this country and for the gala première of the John Ford production, "Rio Grande."

One of the last of the really "great" showmen, he still believes in the Barnum method of showmanship and proves its value very successfully with his giant State premières and his fabulous exploitation. Bill thinks nothing of organising midnight parades which draw 400,000 people into the streets of American cities.

The Impossible a Challenge

Born in Dallas, Texas, he started in the film industry when his uncle opened the first theatre in Dallas. Since that time he has devoted the years to learning every branch of the business, and learning it thoroughly.

The last of the followers of an old tradition, as he's big in stature so he's big in everything he does—even to taking over whole towns for his premières! If Bill is told something cannot be done, that in itself is a challenge—somehow he'll find a way to do the impossible! He'll merely smile and say, "I know it's never been done before—that's why we're going to do it now!"

People are Bill's life, he loves them. He greets a remote acquaintance as though he had been anxiously waiting to meet him again for years; and this big, jovial man with the Southern drawl will make a host of new friends while he's here: he can't help it—he's Bill.

Hard Work and Personality

Since his small beginning in one theatre Bill has come a long way, but not by a couple of leaps. He has climbed up, carefully, by hard work and sheer force of personality. By the time he was 17 he had joined the Dallas exchange of the old Fox Film Corporation as chief broker. He remained with the firm a year and then became affiliated with the E. H. Hulsey circuit of 25 Texas theatres as manager of all buying and booking. In 1918, Hulsey sold out to Paramount and Bill was made head buyer and booker for the 250-theatres Paramount circuit throughout the south-east, with headquarters in Dallas and Atlanta. He was studying the exhibitor side of the business and already his field had begun to widen considerably.

By 1925, he felt the urge to get into the hub of distribution activity, which was New York City. He became assistant film buyer at Paramount Theatres under Sam Dembow, jnr. In the short span of two years he was head buyer and booker for 1,350 Paramount theatres and also served on the booking advisory committee for all Paramount theatres in Canada. His province had already spread beyond the border.

In 1931, Saal secured his release from contract to form his own production company with Sam Bischoff and Burt Kelly. The concern was known as K-B-S Productions and it produced such pictures as "The Last Mile," starring Preston Foster; "False Faces," with Lowell Sherman; and "Uptown New York" which was directed by Victor Schertzinger. To this programme were added 20 additional features and 24 in which Ken Maynard starred. The films were released through Educational, and when, in 1935, this company became affiliated with Fox, the releasing deal was automatically brought to an end and the production company partnership was dissolved.

With luck still following him he became affiliated in the same year with Herbert J. Yates and his Consolidated Film Industries. Soon after that he participated in the organising and founding of Republic Pictures.

WHAT MAKES REPUBLIC TICK OVER—Continued

which gave him the services of Gene Autry, the Singing Cowboy. Another hugely successful discovery was of Roy Rogers who, through Republic, made his bow to the public in 1937.

In 1946 Herbert Yates merged Republic Pictures and Consolidated Film Industries, which has a $3,000,000 plant at Fort Lee, New Jersey, and a $1,000,000 plant in Hollywood which, between them, handle 40,000,000 feet of film a month for the big motion picture companies. All this has cost him, he reckons, an investment of about $15,000,000 since 1938. And yet, for the Republic Studio alone, he recently received—and rejected—an offer of $25,000,000.

This human dynamo, who usually starts work at the office at 8 o'clock in the morning and keeps himself physically fit by playing excellent golf at week-ends and riding an "exercise bicycle" for half-an-hour every day, can look with justifiable pride on to Republic's 70-acre lot from his studio office window, and remember the time when it was just a North Hollywood mudhole.

Operations began at the old Mack Sennett studio, and the first sound stage, named after Mabel Normand, was put up in 1938. Now Republic has eleven sound stages, on which eleven production jobs can be handled simultaneously. The music stage is the larget, best-equipped in Hollywood. The buildings are delightfully modern, the grounds beautifully landscaped.

On the job of making pictures Republic uses a small army of producers and directors: John Ford and Merian C. Cooper (Argosy Productions), Joseph Kane, Allan Dwan, John Auer, Oscar Boetticher and William Marshall (associate producer-directors), Sidney Picker, Edward J. White, Steve Auer, Gordon Kay, Melville Tucker, Frankin Adreon, William Lackey, Rudy Ralston (associate producers), Philip Ford, R. G. Springsteen, Fred Brannon, George Blair, William Witney, George Waggner, William Beaudine, Sidney Sackow, William Spier and Roy Kellino (directors), James Mason and M. J. Frankovich (producers).

These are the things, these are the people, these are the ideas and enthusiasms that make Republic tick over, and which augur well for its new adventures in the field of international conquest.

Best wishes to Republic Pictures Corporation and every success for the future.

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REPUBLIC DISTRIBUTION

Josh Billings, review editor of the "Kine.," introduces sales manager Lionel Clyne

IT has been said of renting organisations that the managing directors get all the glory and the kudos, but it is the general sales managers, occasionally abetted by publicity chiefs, who do the work. There is perhaps a grain of truth in the crack, though, of course, it is the team spirit that counts in the long run. But be that as it may, the subject of this profile is a general sales manager, and Lionel Clyne is his name.

Lionel Clyne joined the staff of J. Lyons and Co., Ltd., in 1931, and five years later he won the Champion Salesmanship Cup. The following year he beat his own figures and then became Lyons' special representative for theatres and kinemas.

It was in 1942 that he resigned and threw in his lot with Pathé. He soon put his wide experience to good account and quickly rose to be London branch manager. Later he was promoted to branch supervisor. In 1949 he switched to Republic as special representative. He was appointed sales manager when Republic parted from British Lion in 1950. Quite a record! Incidentally, his hobby is horse-riding, but I understand that there is little likelihood that he will cause Roy Rogers sleepless nights!

You cannot, of course, assess a man solely by scanning his biography, but in my capacity as reviewer I have got to know Lionel Clyne both as an executive and socially. These business and personal contacts leave no doubt in my mind that Republic picked the right man for the job. Lionel Clyne has immense faith in the product he sells. Yet, as a reviewer, I have found he respects your judgment, even if your opinion doesn't always coincide with his. And, like every born salesman, he never lets up. Drive, courtesy and good will are essential parts of every worthwhile firm's policy and equipment, and nobody knows this better than Clyne.

When I say that he has the utmost confidence in Republic's output, I am not wasting words nor idly scattering compliments. From the brief resumé he gave me of Republic's line-up he has every reason to be proud and optimistic.

True, many of the films he mentioned will sell themselves, but the real salesman obtains that little more that is so essential to his company's well-being and prosperity. In Lionel Clyne, Republic has a man who can pull out that extra bit. Good luck, Lionel!

In his first-floor office, sales manager H. L. Clyne confers with technical manager S. Young

***AND IN THIS SECTION** "Kine." men take you to the Provinces, to Scotland, Eire and Northern Ireland to meet Republic branch managers on the job.*

LONDON

Manager Percy Reeback

Republic House, 38 Soho Square.

Gerrard 5791-6

NEWCOMER to London, but one who has no fears about his ability to make as many friends here as he has in the North and Midlands, is Percy Reeback, London branch manager.

Quiet in manner, but with an infectious energy, he is a native of Leeds, and has been in the industry since 1933, when he became a salesman with Pathè in several territories, and then in Leeds and Nottingham until 1942. He joined Paramount in 1943, covering Liverpool and the Lancashire coast.

His first contact with Republic product was as special representative attached to the Liverpool branch of British Lion in December, 1949, and his talents were recognised when he was appointed Republic's first branch manager in Liverpool 11 months later, and then promoted to London this this year.

Percy's personal code of salesmanship is: "I believe in bringing off a good deal for the company, but only such a deal as will enable me to go back to the exhibitor with confidence to sell him another programme." He sells on his own personality as much as on the virtues of the product he offers, but believes that that is not possible unless the salesman has a belief in his films; and that particular point does not worry him.

His very many friends in Liverpool were sorry to see him move south, but he has already been around his new territory meeting exhibitors, and surveying the ground covered by his four salesmen.—*Graham Clarke.*

PERCY REEBACK

BIRMINGHAM

Manager E. Russell Yeulett

142 Suffolk Street.

Midland 6744-5

A FAMILIAR figure in Midland film circles, E. Russell Yeulett, manager of the Birmingham branch of Republic, needs little introduction. The majority of local exhibitors know that earlier in his film renting career he was "home" salesman with Warner's, First National and Jury's (now MGM) before becoming branch manager for Pathé Pictures.

He was one of the very few salesmen taken over by Warner Bros. when it merged with First National.

Russell recalls with pride and pleasure the booking of pictures to Sir Sidney Clift for the Stratford-on-Avon Picture House in the days before he built up the Clifton circuit.

"Cap," as he was privileged to call Sir Sidney, was always fair and willing to help a salesman.

Russell is this year's vice-chairman of the Birmingham branch of the Society of Cinematurians.

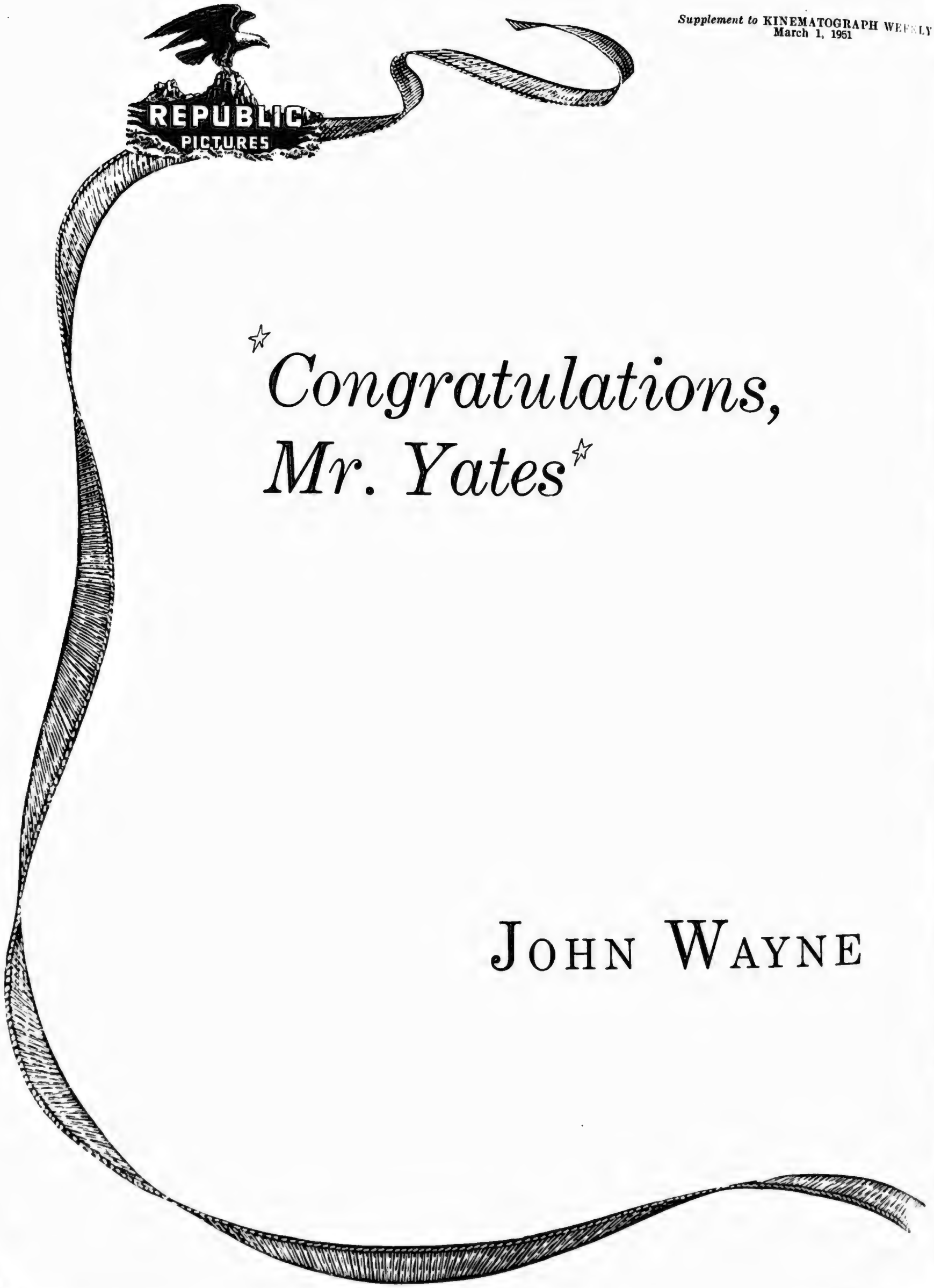
"You should have a good idea of the requirements of Midland exhibitors and the type of films best suited to the territory?" I asked him.

"You must realise that Republic Pictures has been in existence in this country for some 15 years. My experience is that, generally speaking, exhibitors are satisfied that our product is a good box-office proposition. Naturally, I am very proud to think that out of the many applicants C. B. Newbery should have selected me for the position as special representative; that was in November, 1949. It was during that period as special representative I was able to report to Herbert J. Yates the very happy relationship that existed with the exhibitors showing Republic films."

"Have you any ideas on the 'Better Business' campaign, and any special line of action to suggest?" I asked.

"I feel sure you will agree with me that our advertising and publicity department is taking special care of that side of the business. For myself, I do think that the exhibitor should endeavour to sell the pictures he books in a more forceful way to his patrons than he is doing at present. My company is always prepared to assist him in this direction; in fact, we welcome additional advertising schemes."—*E. Adkins.*

Continued on page 35



Congratulations,
Mr. Yates

JOHN WAYNE

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for continued
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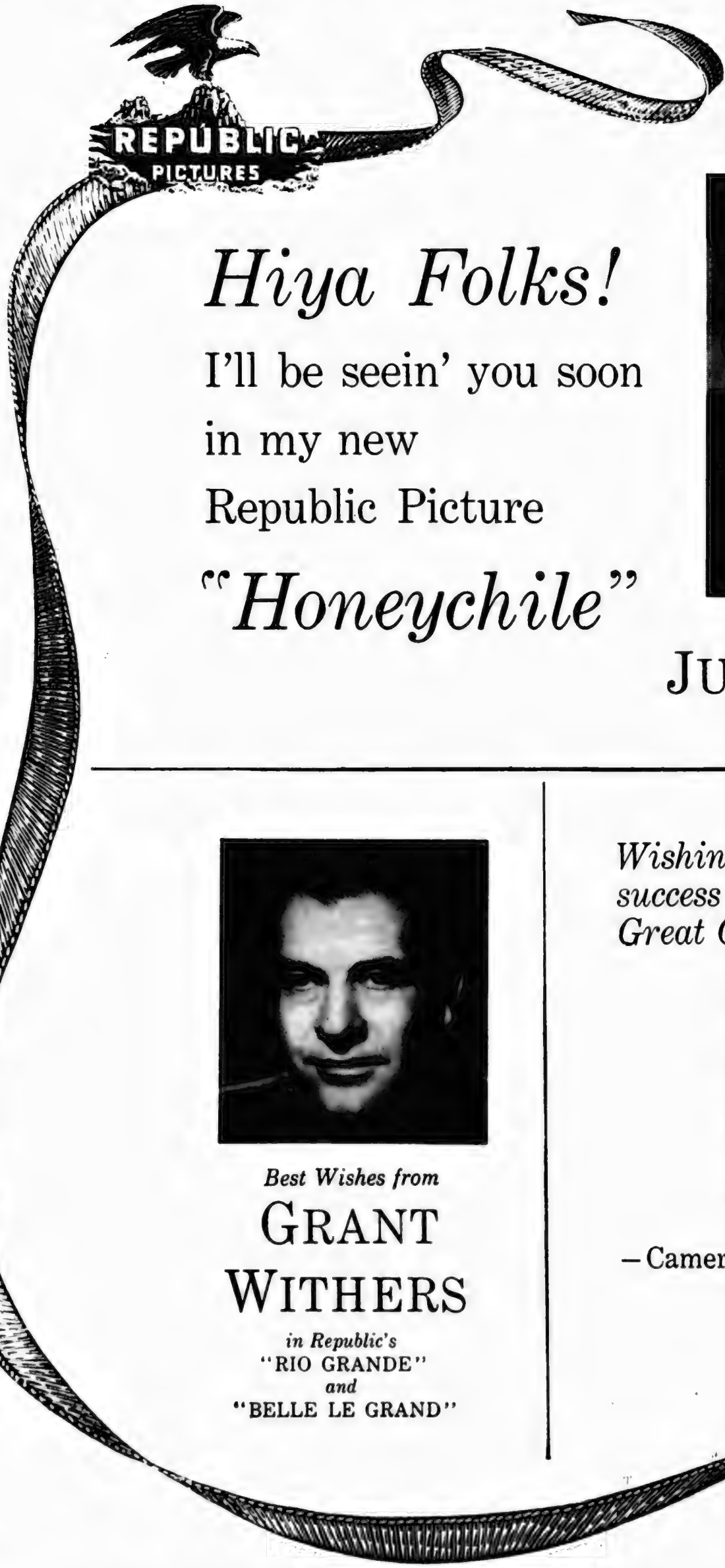
JOHN FORD



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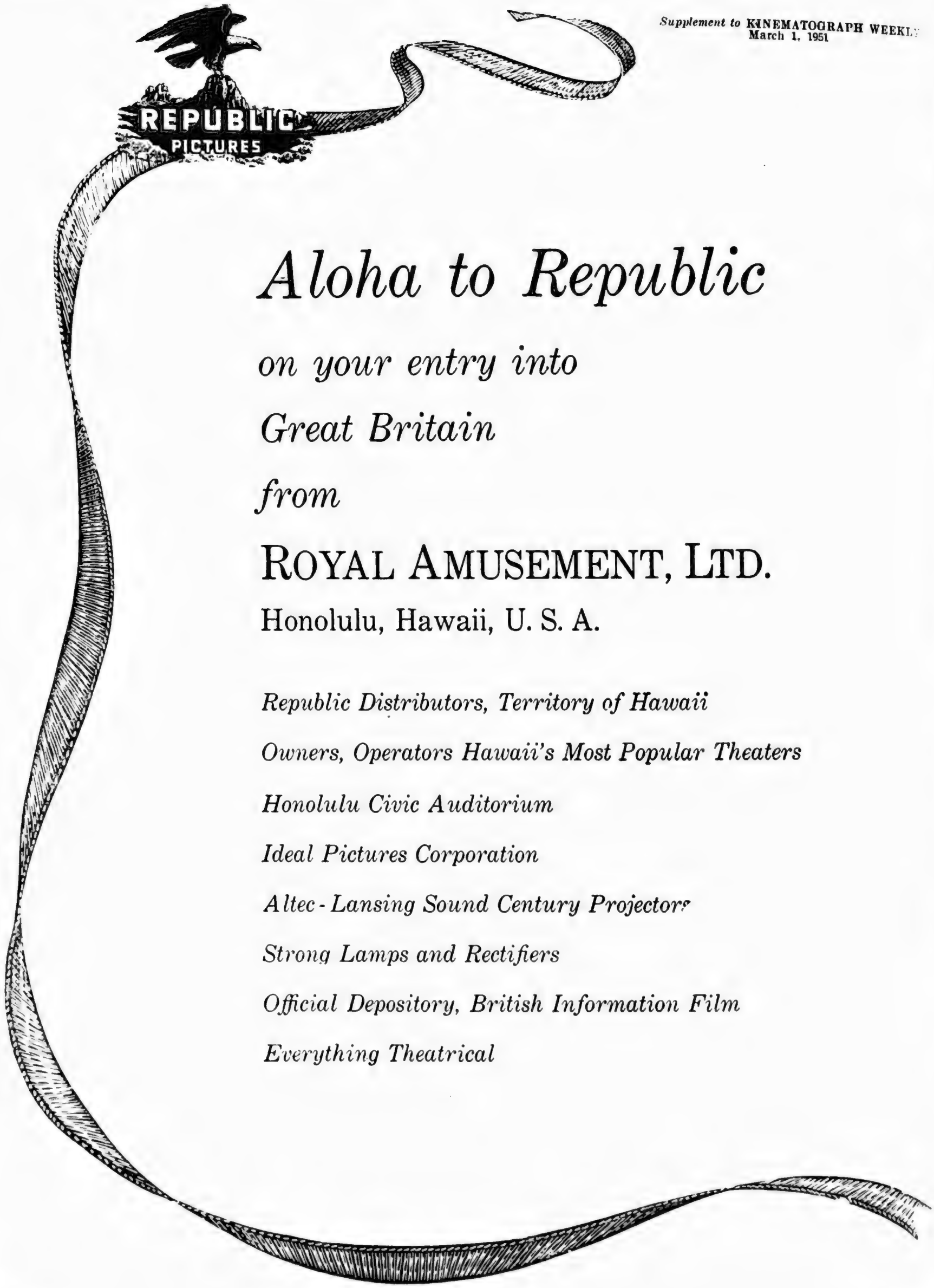

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ALLAN DWAN

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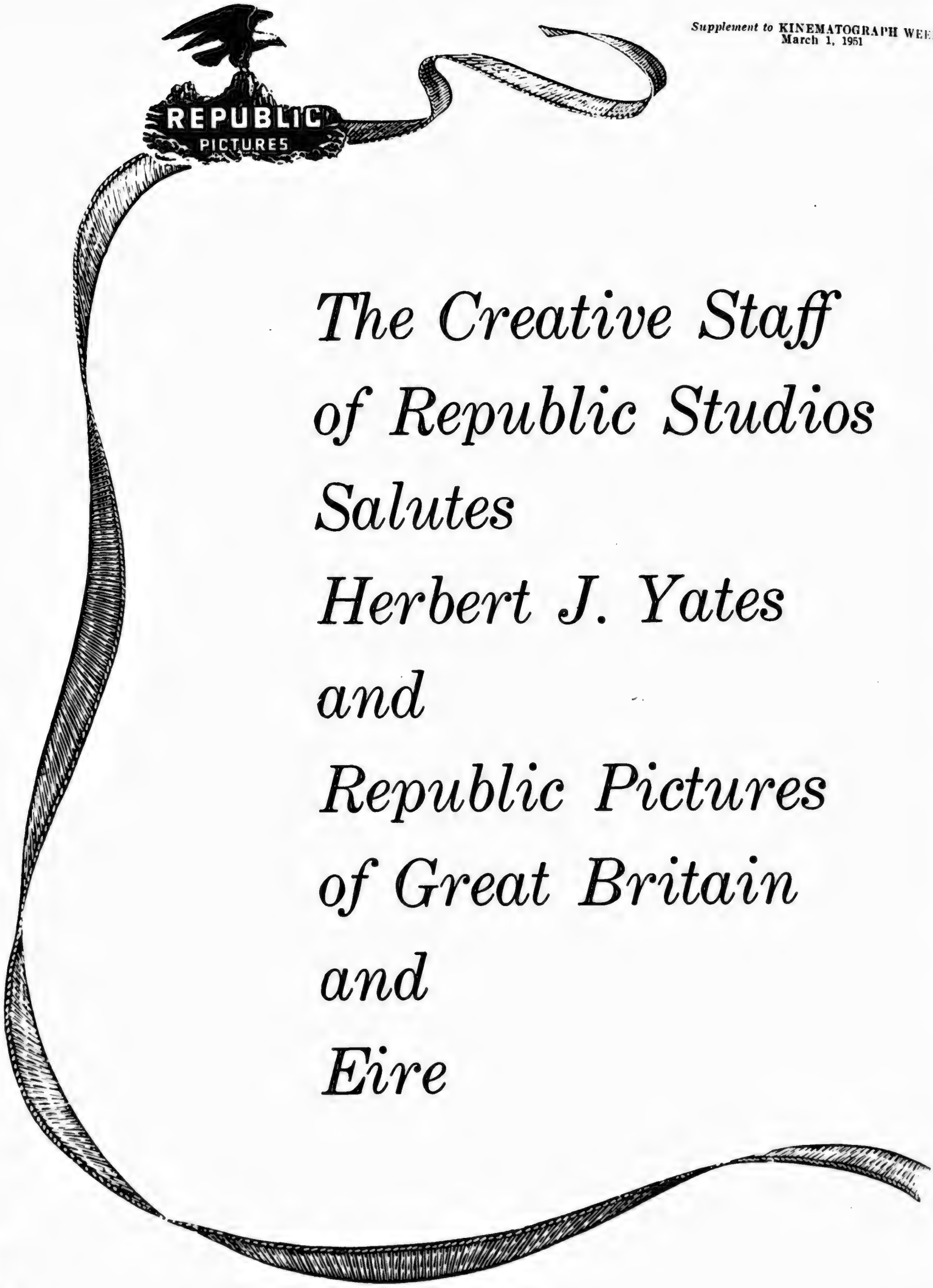

The Creative Staff
of Republic Studios
Salutes
Herbert J. Yates
and
Republic Pictures
of Great Britain
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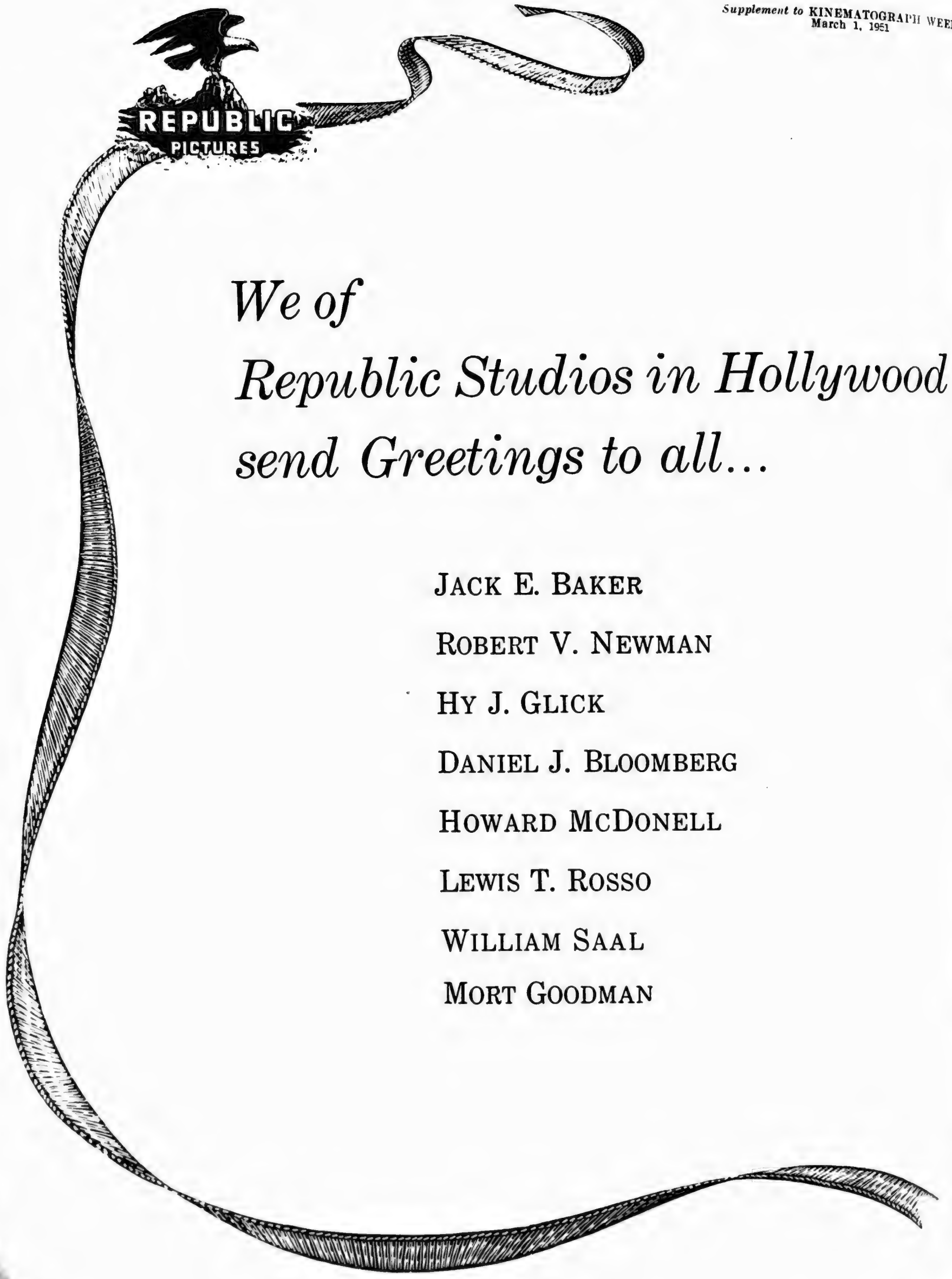

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E. Russell Yeulett, Birmingham (right), with "Kine." reporter E. Adkins

Gwyn Jones, Cardiff, with "Kine." reporter F. R. Hill

Ernest Pyser, Glasgow, with "Kine." reporter Willie Kempsell

REPUBLIC DISTRIBUTION

Continued from page 19

CARDIFF

Manager Gwyn Jones

7 St. John's Square.
Cardiff 356

THE wide open spaces have always played a prominent part in the life of Republic's South Wales and West of England branch manager.

Forty-eight years ago Gwyn Jones was born in Merthyr Tydfil, near the edge of the Brecknock Beacons. In 1924 he left for Canada to join the Royal Canadian North-West Mounted Police, and now he is busy selling pictures of outdoor drama.

After serving as a Mountie he took his first job as a salesman with a Montreal advertising concern.

"When I returned to England in 1933, I was introduced by Jack B. Thomas, of the Splott Circuit, to Dave Griffiths, now president of the KRS," he told me. "I got my first job in the picture industry—a salesman with First National in Newcastle.

"From there I went to Liverpool, working the North Wales territory, for two years, and then I was transferred to Cardiff. In 1936, I moved to the West of England and when Warner Bros. amalgamated with First National, in August, 1939, I went to work for Warner's.

"After a short time with RKO I joined United Artists in Cardiff in 1941. The following year I decided to join up and the RAF put me on air-sea rescue work."

Invalided out of the RAF in 1944, he joined Arthur Rank's newly formed Eagle-Lion organisation and when it amalgamated with General Films Distributors in 1946 went over to GFD.

"My first managerial job was with Eros Films shortly afterwards. From there I became Republic manager in July, 1950," he went on.

"When the split with British Lion came I took over managership of Republic's new organisation in South Wales and the West of England.

"I find from experience," he said, "that the public today is keener than ever on outdoor action pictures and in John Wayne we have a past-master. We find no difficulty at all in selling his films."

He has two salesmen who, he thinks, are "second to none."—*F. R. Hill.*

GLASGOW

Manager Ernest Pyser

38 Bath Street.
Douglas 8214-5

WHEN I called to see E. Pyser, Scottish manager of Republic, in his room on the ground floor of 38, Bath Street, I noticed that this new addition to Scottish film renting offices is among the finest in Scotland.

"Yes," said Ernie, "it is nearly 25 years since I came to Glasgow. I had experience in the South of England, Yorkshire and Lancashire and joined W. and F. Film Service in Glasgow in 1927. I was there for nearly eight years and left to open the first Scottish office for ABFD in 1934!"

He remained with ABFD for 15 years until he joined Republic in November, 1949. He is known to every exhibitor from Wick to Wigtown.

He was chairman of the Scottish branch KRS for three different years and claims to be the only renter in Scotland who has served two consecutive years as chairman—1939 at the outbreak of war and in two successive years in 1948/49.

"What is your opinion of the trade today compared with pre-war years?" I asked him.

"Well, I think that today is just as in pre-war," was his reply. "Film renting and exhibiting are highly competitive, though it is very different now to do business with exhibitors. Owing to the rising costs of running, exhibitors are becoming more and more selective. They must have films with real box-office appeal."

The reception he has received for Republic pictures since its inception as an independent company has been outstanding. "We have the pictures, and Scottish exhibitors, shrewd as ever, are recognising that fact."—*Willie Kempsell.*

LEEDS

Manager Albert J. Baun

4-5 Britannia House,
74 Wellington Street.
Leeds 31014-5

PROBABLY one of the youngest branch managers in the industry, and certainly the youngest in the Republic organisation, Albert J. Baun seems an ideal man to push forward the campaign of his firm's British Division.

He is manager of Republic's Leeds office in Wellington Street, where we met promptly on time and got straight down to business, interrupted only by the frequent telephone calls which seem to be the lot of all film branch managers.

"I was born in London," he said, "in 1916. I first joined United Artists on their Liverpool and North Wales territory, but, soon after starting, went into the Navy in 1939. I served in destroyers in the Arctic, Mediterranean and with the Home Fleet.

"Invalided out in 1943, I rejoined United Artists as a salesman. I went to Sheffield for them and remained there until 1945 when I went to Manchester as branch manager.

"I left them in 1949 to join Republic as a special representative in Leeds, until Republic started its own organisation last year, and

Continued on page 37

A. J. Baun, Newcastle, with "Kine." reporter Chris Hunter

Leslie Ross, Liverpool, with "Kine." reporter Fred Gronback

Cyril A. Bunker, Manchester, with "Kine." reporter Fred Gronback

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AND
REPUBLIC PICTURES

From
The Ellimans
of Dublin

Douglas Leslie, Newcastle-on-Tyne, with "Kine." reporter W. Poulton

Harry Wilton, Belfast, with "Kine." reporter S. Goldstein

Vincent Garland, Dublin (right), with "Kine." reporter T. J. Sheehy

REPUBLIC DISTRIBUTION

Continued from page 35

hen I was appointed branch anager."

I asked him what he thought bout the new set up. Again the nswer came pat: "Republic pictures," he said, "are still merican pictures, although they re being handled by the British Division, but Republic puts out ictures, and in this respect they re one of the few companies to o so, which cater for all classes."

Baun went into the film industry when he had just passed the 20 mark, because he liked it and that nade him keen and enthusiastic. —*Chris Hunter.*

LIVERPOOL

Manager Leslie Ross

68a Wood Street.
Royal 7826

LESLIE ROSS, branch manager, Liverpool, told me at once: "I ave been impressed by the earnest esire of the principals of the Reublic organisation to cultivate he most friendly relationships vith exhibitors with whom, and hrough whom, we hope to demonstrate at the box-office that our ictures and the accompanying ervice, measure up to the 1951 tandard of appreciation."

Ross first started handling Reublic films in 1942, so that now e returns to his first love. He egan his career in film distribuon soon after his release from the AF, as a member of the sales staff f British Lion, Manchester. Two ears later he was transferred to e Liverpool branch and then, fter another two years, he decided o join Eros as Liverpool branch anager.

"There are 381 kinemas in the ea served by my branch and lmost all of those are controlled by dependent exhibitors. From East ancashire to mid-Wales we shall ave salesmen to introduce Reublic product. One of them will oncentrate on Blackpool and reston and another on North ales.

"What has surprised me more an anything else is the returng popularity of the serial film of to 15 episodes.

"Many older exhibitors will rell their strong appeal 25 or more ars ago. I believe we are pproaching the period when there ill be another swing of the penlum.

Ross, who is a cinematurian, is an emissary of the film trade in his private life. He is interested in youth organisations and has given addresses on film trade backgrounds.—*Fred Gronback.*

MANCHESTER

Manager Cyril A. Bunker

3b, 7-8 Victoria Buildings,
32 Deansgate.
Blackfriars 8801-2

CYRIL A. BUNKER, branch manager, Manchester, has been in the business for 25 years.

"It has been my good fortune to meet some of the shrewdest and most discerning showmen in the north-west," he says. "You will find them in Manchester and East Lancashire. That I shall continue to do so in my capacity of manager of Republic's Manchester branch will, I trust, be as felicitous to them, as it will be welcome to me. After all, we are all partners in this 'Better Business' campaign which gives us at least a commercial incentive in which we can be co-operative."

The offices you will find in the basement of Victoria Buildings, 32, Deansgate, Manchester. Cyril's first appointment in the film trade was in 1925, when he joined the staff of the Gaumont company in London. In the ensuing four years he worked in the hire accounts and other departments and then transferred to Manchester, as salesman. That position he held for three years until, following the merger with the Ideal Film Company, Cyril joined the staff of First National, becoming sales representative for East Lancashire.

In 1947 he was brought into the Manchester zone, and two years later accepted the position of area supervisor and special representative for Republic, for the whole of Lancashire, working in conjunction with British Lion.

The rest of the story is soon told. Republic, having decided to set up its own renting organisation, Bunker became the choice for the position of first manager of the Manchester branch.

"In the area for which I am responsible," he said, "there are 481 kinemas, independent and circuit.

"My staff embarks upon the duty of giving exhibitors superlative renting service, with keenness and enthusiasm, and particularly desire to help the owners of the smaller types of kinemas of whose problems and difficulties we are well aware.

"Let me introduce my two chief sales assistants. They are Jimmy Mawdsley, who has been connected with the film trade since 1923 (Manchester and district) and Maurice Whiteman, who will work the East Lancashire territory."

Bunker told me that he made film sales and service his life's work as well as his hobby!—*Fred Gronback.*

NEWCASTLE-on-TYNE

Manager H. Douglas Leslie

Clayton Chambers,
61 Westgate Road.
Newcastle 27607

DOUGLAS LESLIE, branch manager of Republic in Newcastle, was a Regular Army officer, and public school and "The Shop" have left their marks on him.

On leaving school he went to the Royal Military College, Sandhurst, and in 1928 was commissioned in the Royal Welch Regiment. On the death of his father in the '30s he left the army to take over the family property in Wales.

Family fortunes having suffered by war exigencies, he had, in his own words, "to look around for a job of work," found one with the J. Arthur Rank Organisation and, after a few months, graduated as junior salesman. He moved to Eros in 1947 as a salesman and was appointed branch manager in Newcastle in 1948.

In 1949 he became special representative of Republic Pictures and, 11 months later, was appointed branch manager, Newcastle.

"Of course, in Republic product, we have what they want: good, strong, action pictures. They meet a real demand here in the four Northern counties. Exhibitors are glad to see me and to book our product," he said.

"We are helped, of course, because it has been the company's policy to support the independent exhibitors who in the past supported Republic. Wherever possible, in this area at least, we offer our pictures first to the independents."—*W. Poulton.*

DUBLIN

Manager T. Vincent Garland

53 Middle Abbey Street.
Dublin 44229

"REPUBLIC has the product that will go down equally well in the cities or the countryside. Irish audiences like action pictures," said Vincent Garland, manager of Republic's Irish branch.

Abbey Street, which contains Ireland's famous Abbey Theatre, is also Dublin's Wardour Street. It is the centre of the film renting business in Ireland, and Republic is in the most recently built block of offices.

Vincent Garland, manager of this new branch, has a wide background of experience in the Irish film trade. Starting with Warner's in Dublin in 1934 he was soon spotted by Louis Elliman, who was then handling Republic and British Lion.

After two and a half years with Elliman he joined Paramount, and was with that company until he resigned at the end of 1950 to take up this new appointment with Republic.

"I am glad to be handling Republic's product," said Vincent, "because I know it gives the exhibitor just what he wants."

"Have you any particular extra points which can be sold to Irish audiences about Republic product?" I asked Vincent.

"John Ford's direction of 'Rio Grande,' starring Dublin's own Maureen O'Hara, is one that comes immediately to my mind," said he.

"Ford as a director counts everywhere. In Ireland, where he is famous as a local son speaking Gaelic from childhood, he has an extra appeal.

"And then there is George Brent, another star with a well-known Irish background."—*T. J. Sheehy.*

BELFAST

Manager Harry Wilton

14 Donegall Street.
Belfast 29912

AN exhibitor, who for years was an independent renter and who has been one of the leaders of the trade—that is Republic's chief in Northern Ireland. Harry Wilton, at 14, Donegall Street, Belfast, has an office right in the heart of the city.

Originally interested in vaudeville business, he entered the film industry in the early silent days, representing various products as an independent renter for many years throughout Ireland.

Later, Wilton joined British Lion as branch manager for Northern Ireland. And he still says there's no business like show business!—*S. Goldstein.*

FILMS: 25,000,000 Dollars Programme

The popularity of "westerns" is closely tied up with the popularity of the men—and their horses—who star in them. Roy Rogers, seen here with his horse, Trigger, is in action again in Republic's GRAND CANYON TRAIL and EYES OF TEXAS

Britain's Brighter Box-office Calls for Highest Quality

ITS most ambitious programme yet, with a budget of 25,000,000 dollars, is planned by Republic, youngest of Hollywood's major studios, for this, its fifteenth anniversary year. When president Herbert J. Yates took over personal direction of the studios in 1937, the annual budget was only 5,000,000 dollars.

The studios then covered only five acres, but in fifteen years it has expanded its active production lot to over 135 acres. The studios are now keyed to produce some of the largest scale productions, both as to cost and quality.

Republic's first release group in Great Britain is set off with John Ford's "Rio Grande," starring John Wayne and Maureen O'Hara. Following are "Transcontinent Express," in Trucolor, starring Forrest Tucker, Adele Mara and Chill Wills; "Surrender," with Vera Ralston, John Carroll and Walter Brennan; "Belle of Old Mexico" (Estelita Rodriguez); Roy Rogers in "Grand Canyon Trail"; "Women from Headquarters," with Virginia Huston; and "Trial Without Jury," in which Robert Rockwell and Barbra Fuller star.

Among the second group of releases will be "California Passage," starring Forrest Tucker, Adele Mara, and Estelita Rodriguez; "Belle Le Grande," in which John Carroll, Vera Ralston and William Ching have the leads; "Singing Guns," starring Vaughn Monroe and Ella Raines; and "Eyes of Texas," with Roy Rogers and Dale Evans. Also included is "Jungle Stampede," which was filmed by George Breakstone in Africa.

More and Bigger

Beginning with the resurgence of business in the United States around December 1, 1950, and based upon what he considered the brighter box-office outlook in Great Britain and other countries of the world, Mr. Yates decided to go all out with an enlarged programme and the highest budgeted pictures in Republic's history.

The start of this group will be John Ford's "Quiet Man," which will star John Wayne and Maureen O'Hara and will be filmed in Western Eire, starting in May. "Fighting Coastguard" has been completed and will receive its world première in Washington, DC, on April 26, with President Truman as the guest of honour. This picture stars Brian Donlevy, Forrest Tucker and Ella Raines and was filmed in co-operation with the United States Navy. Going before the cameras on March 15 is "Wings Across the Pacific," which will be the first story of the B.29 aeroplanes. The cast includes Sterling Hayden, John Dall and Vera Ralston, and the U.S Air Force will co-operate in its production.

Completed and to be released in this country within three months is "New Orleans Adventure," starring Errol Flynn and June Haver. This is Errol Flynn's first appearance under the Republic banner. In production at Republic's Hollywood studios is "Lady Possessed," with James Mason, June Haver and Pamela Kellino. "Honeychile" is Republic's first three-colour Trucolor picture, starring Judy Canova and a cast of comedians.

In Prospect

Republic has finished "Bullfighter and the Lady," made in Mexico City and starring Robert Stack and Joy Page. "The Hoodlum Empire" is now being written by Robert Considine, in co-operation with the United States Crime Investigation Board and Humphrey Bogart is being paged for the leading rôle. "The Sea Hornet," which is a sequel to "Wake of the Red Witch," will be photographed largely in Java and Dana Andrews and Ann Sheridan are being sought for the starring rôles. "The Alamo," which is based on the stand of the Texans against the Mexican dictator Santa Ana, will be made in San Antonio, Texas. "The Alamo" will be produced, directed and starred in by John Wayne, and the feminine lead will probably be Dolores Del Rio.

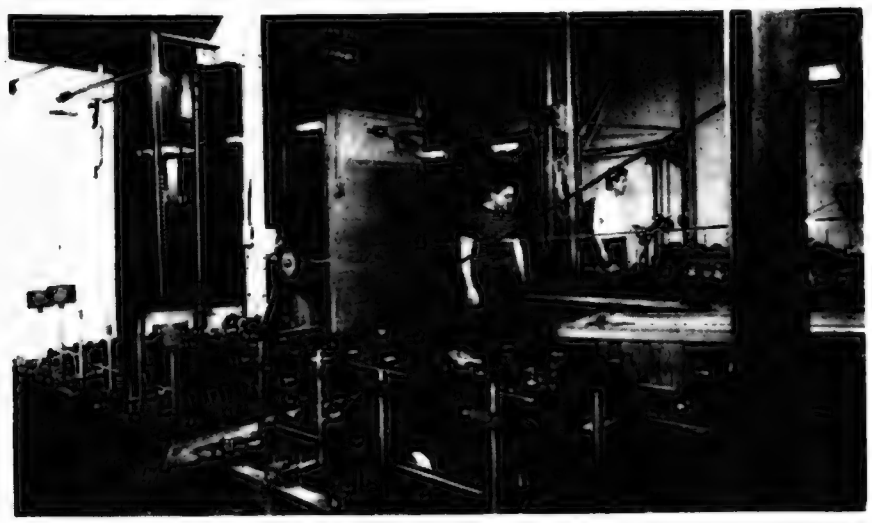
Mr. Yates, after conversations with the exhibitors of both America and Great Britain, has come to the conclusion that in production of medium-budget pictures there is a great exhibitor demand for comedies, musicals and lighter type pictures. He has decided to star Estelita Rodriguez in a series of musicals, the first of the year being "Cuban Fireball" and the second "Havana Rose." He will also continue to feature action with pictures like "Pride of Maryland," "Alaska Frontier," and "Secrets of Shanghai," and there will be 11 other pictures in this group. He is avoiding any "who dunnit?" plots in stories for this group.

Among the highlights of Republic's coming serial programmes will be "Flying Disc Man from Mars" and "Radar Man from the Moon." Republic will continue to release at least four serials a year in Great Britain, and also its usual quantity of adventure westerns and travel shorts.

Re-releases of Republic pictures will be issued only when the exhibitors have indicated a demand for them

JOHN WAYNE *first featured by Republic in 1935, has grown in public favour while the company has grown in importance. This year he has been voted America's most popular star*

Trucolor is a Revelation in Colour Rendition



DEVELOPING

By DANIEL J. BLOOMBERG

Chief Engineer and Technical Director, Republic Studios

PRINTING

THE quest for a colour system which should embody faithful colour rendition, simplicity and speed in processing, retention of negative sharpness without loss of definition and release print uniformity has engaged research workers in kinematography over a number of years. These attributes have now been achieved by the new Trucolor system, upon the development of which Republic Pictures, through its subsidiary, Consolidated Film Industries, has spent money and energy in the encouragement of technical knowledge and experiment.

In the original two-colour process, then known as Magnacolor, the negatives were placed in a bi-pack camera and were differently sensitised to secure two records. Prints from these negatives were made on duplitised positive film, the two sides of which were developed and dyed individually to secure a blue-green and red record.

A Remarkable Advance

Trucolor was developed by Consolidated Film Industries as the company's exclusive process in 1941 as a new two-colour bi-pack process. An important new step was taken, which differed from its predecessors in that a new duplitised printing film was employed in which dye couplers were incorporated in the emulsion. It was possible to process the print film in a single developer bath, the couplers reacting with the developer to produce the appropriate colours directly. This advance secured uniform print control and greatly simplified processing technique.

By the end of 1945 the process had reached perfection, but its sponsors had a further goal at which to aim: the development of a new three-colour Trucolor process.

By the beginning of last year experiment and calculation had achieved the goal of the production of a three-colour process embodying the attributes mentioned above, and the company was ready for production.

Reproduction Features

The system employs a colour negative of the kind known as integral tripack, in which the new Trucolor negative film is composed of three emulsions sensitised to red, green and blue light respectively, and coated on a single film support. This film, after exposure and processing, reproduces a scene as a colour negative image. The sensitive layers of the negative film are composed of colour sensitised emulsions in which are dispersed appropriate dye couplers.

Trucolor release prints are made on a three-colour positive by successive printing from colour separation negatives. The colour positive film contains three colour forming layers, and a unique feature of this film is that the gelatine of conventional films is replaced by a synthetic binder which in each layer has the property of forming an appropriate colour image upon immersion in a single developing solution.

Republic Pictures has filmed some of its biggest-budgeted pictures in the three-colour Trucolor process with remarkable results.

Trucolor is being employed with great success on the new Judy Canova series and many others.

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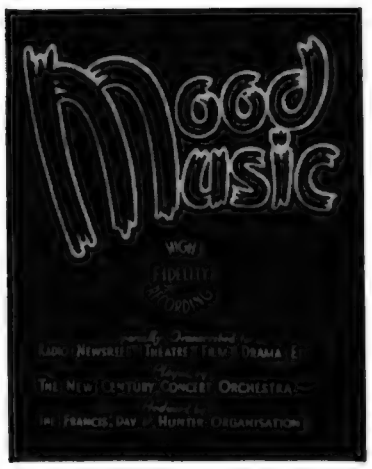

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THE "KINE." TAKES YOU INSIDE

REPUBLIC HOUSE

"It does everything but darn your socks." C. C. Hertz and his staff working the Hollerith accounting machine on the lower ground floor. At the push of a button it sorts, checks and produces invoices at the rate of ten a minute

Efficiency—in design, decoration and equipment—is the keynote

VISITORS to the tall, handsome building that is Republic's new home on the corner of Carlisle Street and Soho Square are greeted first by the fluted pillars of teak on the façade, and then, inside the vestibule, by an attractive coloured photograph of the man behind it all, the company's president, Herbert J. Yates.

In the case of Republic, to describe Mr. Yates as "the man behind it all" is not merely a phrase, for he has taken an active part in the design and decoration of the building, in co-operation with the architect, H. F. Robinson, H. V. Ashley and Winton Newman, and the main contractors, Howards, Ltd.

The combination of comfort, space and simplicity that is a feature of the offices, the wall colour scheme of dove grey above apple green, and the black and green marbled floor covering, with a black border, supplied and fitted by Maple and Co., are all Mr. Yates' personal choices.

Directness of access is, perhaps, the outstanding characteristic of the general design. For instance, the visitor on entering is flanked on his left by the office of the London branch manager; on his right by the offices of the London salesmen, and to his front by the London branch staff general offices.

In the vestibule also is the lift, connecting with all six floors. Incidentally, the ground is the only storey where the lift does not actually open into the department itself. The lift, by Penrose Lifts, carries four people. It is lined with bird's-eye maple, has concealed lighting in the roof and is automatically electrically operated by push-button. It has replaced a goods lift that had been in service for nearly 50 years.

One of its main points, however,

Continued on page 46

At the filing system that is their pride: contracts controller in charge of booking, Sid Lewis, and head office booking manager, David Morrissey in the department that sends product all round the world

REPUBLIC HOUSE

Continued from page 45

is not visible to the casual eye. This is the special Durasteel fire-proofing, which has been achieved by surrounding the entire lift with Durasteel 3DF2 composite steel and asbestos sheeting. This work, not by any means a simple operation, was carried out at high speed by the Durasteel engineers; they measured the job on December 27, 1950, and completed the work only 18 days later.

Apart from the all-important fire-resistant properties of Durasteel, another obvious reason governing the choice of this product was its exceptional strength allied to light weight, a combination of factors rendering it specially suitable for a building problem where a minimum of space and bulk were allowable for protective structural work.

All eyes are concentrated on finance in the accounts department on the third floor

Compact Protection

Durasteel fire protective sheeting, known to fire engineers as 3DF2, which designates the 3-ply nature of the sheet with twin facing surfaces of indented steel, provides equal fire resistance to a 9-in. brick wall, but being only ⅜ in. thick is naturally far more compact and more adaptable, especially for interior structures. Doors and bulkheads made of Durasteel 3DF2 have been stringently tested at the Government Fire Research Station at Elstree, with subsequent approved grading by the Fire Officers' Committee. The Durasteel Co. has also carried out drastic experiments in its own testing furnace at Greenford, where an oil-fired blast furnace can produce over 1,000 deg. C. within half an hour against a test sample. Such time/temperature factors are often greater than would be imposed on the material in a normal fire, and yet the temperature on the unexposed face of a Durasteel door after 30 minutes of these conditions remains 600 deg. C. below that of the furnace temperature.

Durasteel has also been used for protection of raw film storage chambers, projection room ceilings and doors of winding rooms. A further application was a back-stage Durasteel fire stop behind a theatre projection screen.

The basement, which is extensive, carrying under almost the complete ground floor area of the building, has been altered to accommodate the preview theatre (fully described elsewhere in this issue). The remainder, in the form of vaults, has been fitted with racks and adapted for the storage of the very considerable amount of publicity material held for distribution by publicity director Gerry Fernback and his staff.

Amazing Machines

Just above this is what is familiarly called "the machine room." It is the home of a remarkable apparatus, the Hollerith, supplied and fitted by the British Tabulating Machine Co. It is a constant pleasure and help to chief accountant Henry Humphreys, who joined Republic from Pathé when the new organisation was set up last year, and has built up his accounts department virtually from nothing. Mr. Humphreys' description of the Hollerith machine is: "It does everything bar darning your socks for you."

The Hollerith machines are under the charge of supervisor C. C. Hertz, who has come over from America to look after them, but his assistants, chief of whom is Marion Ludwig, are all girls.

Republic decided that the unique efficiency of Hollerith equipment was the best means of establishing a mechanical accounting unit which could be readily varied and adapted as additional needs became apparent.

A basic Hollerith installation, comprising two punches, two verifiers, sorter, collator, reproducer summary card punch and senior rolling total tabulator, is now being employed to handle a prime need in a renting organisation—invoicing.

The Punch that Matters

As soon as a contract for a film booking is received, a Hollerith card is punched with the indicative information of the film, dates booked and terms, including an estimate of yield in the case of shares. From these cards a tabulation is made of the business booked and these contract cards are then filed to await the maturity date.

Invoices and general statistical analyses covering contracts received and films played are also produced from the contract cards, which are, apart from the name and address cards, the only type of card required throughout.

No special setting up of the tabulator is required to produce the two types of invoices used as the machine automatically selects the value field of the card to be read, while the layout of address and detail is taken care of automatically by the universal carriage with which the tabulator is fitted. Invoices are produced at an average speed of 10 per minute.

There is, naturally, a similarity between all the offices, the lay-out of which has been designed in consultation with experts from Roneo, Ltd., which has supplied all the steel desks, cupboards, tables and filing cabinets, in some cases the Roneo Visible-80 suspended filing system, and the steel partitioning that has been extensively used throughout the building to sub-divide the various floors into offices.

A special feature of this partitioning is its clean, flush-finished design, which gives freedom from dust-collecting crevices combined with durability, strength and rigidity.

There is also provision for concealed housing of wiring for telephones, bells and lighting; and the double-walled panels below the glass level are packed with fire- and sound-resisting material. An added advantage of this type of panelling is that it can easily be dismantled and re-erected without damage should alterations be required.

The Roneo desks and other equipment have interchangeable components that allow for an almost unlimited variety of assembly to meet individual needs.

Except for size there is no difference between the desk of managing director Charles B. Newbery and that of the most junior member of the staff.

Similar uniformity applies to the lighting installation by GEC.

Fluorescent lighting with Osram 5-ft., 80-watt daylight colour lamps in GEC fittings has been installed in all the principal offices. The whole of the fluorescent installation has been planned so that, irrespective of the positions of desks and equipment in relation to the fittings, the same standard of even and shadowless illumination is provided.

In the general offices the fittings are one-lamp trough reflectors, but a handsome two-lamp enclosed design in opal "Perspex" with bronze end pieces is installed in the executives' private offices on the first floor.

A total area of some 7,000 sq. ft. on the five floors and in the basement of the new premises has been equipped.

Stairways, storage vaults and lavatories are lighted by 100-watt or 60-watt Osram tungsten lamps,

Continued on page 63

The man who knows all the costing answers. The office of chief accountant Henry Humphreys is close to that of his managing director

The role of a heartless woman who comes between two men and ruins both in her desire for wealth and position is played by Vera Ralston in SURRENDER. The male leads are John Carroll and William Ching

Left [and below: Director Joseph Kane (who discovered Clark Gable) was responsible for the making of OH SUSANNAH which has Rod Cameron, Forrest Tucker and Adrian Booth in a stirring period tale of the American frontier

Produced by James Mason at Republic Studios, North Hollywood, Calif.

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Republic Pictures Corporation • Herbert J. Yates, President

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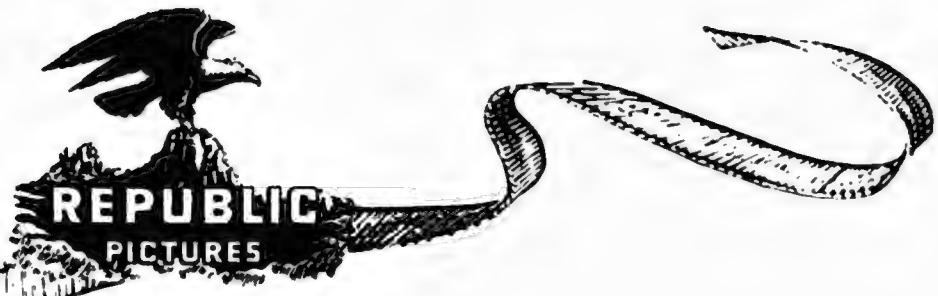

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JOSEPH KANE

Associate Producer-Director
Republic Studios

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"CALIFORNIA PASSAGE"

Completed:
"OH! SUSANNA"
"FIGHTING COAST GUARD"

In preparation:
"THE MAN FROM TEXAS"
"BROTHER VAN"
"THE IRON MASTER"
"THE SEA HORNET"

JOHN H. AUER

Associate Producer-Director
Republic Studios

In release:
"HIT PARADE OF 1951"

In preparation:
"THAT TOWNSEND GIRL"
starring LUCILLE BALL • DESI ARNAZ
"THE FABULOUS NELLIE BLY"

On the great occasion of the inauguration of Republic Pictures' new organization in Great Britain and Eire, we, exhibitors of Brazil, send greetings to all exhibitors overseas and extend our best wishes for success to the Republic management.

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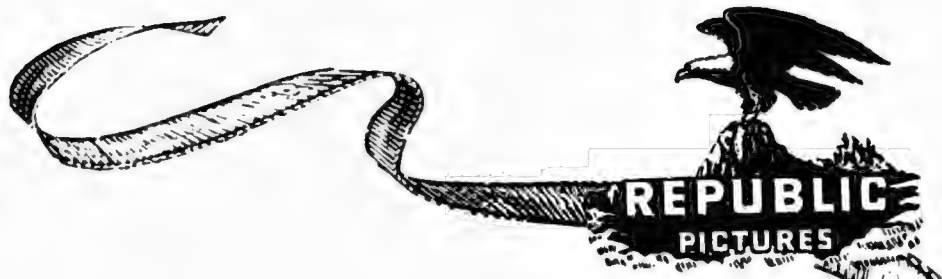

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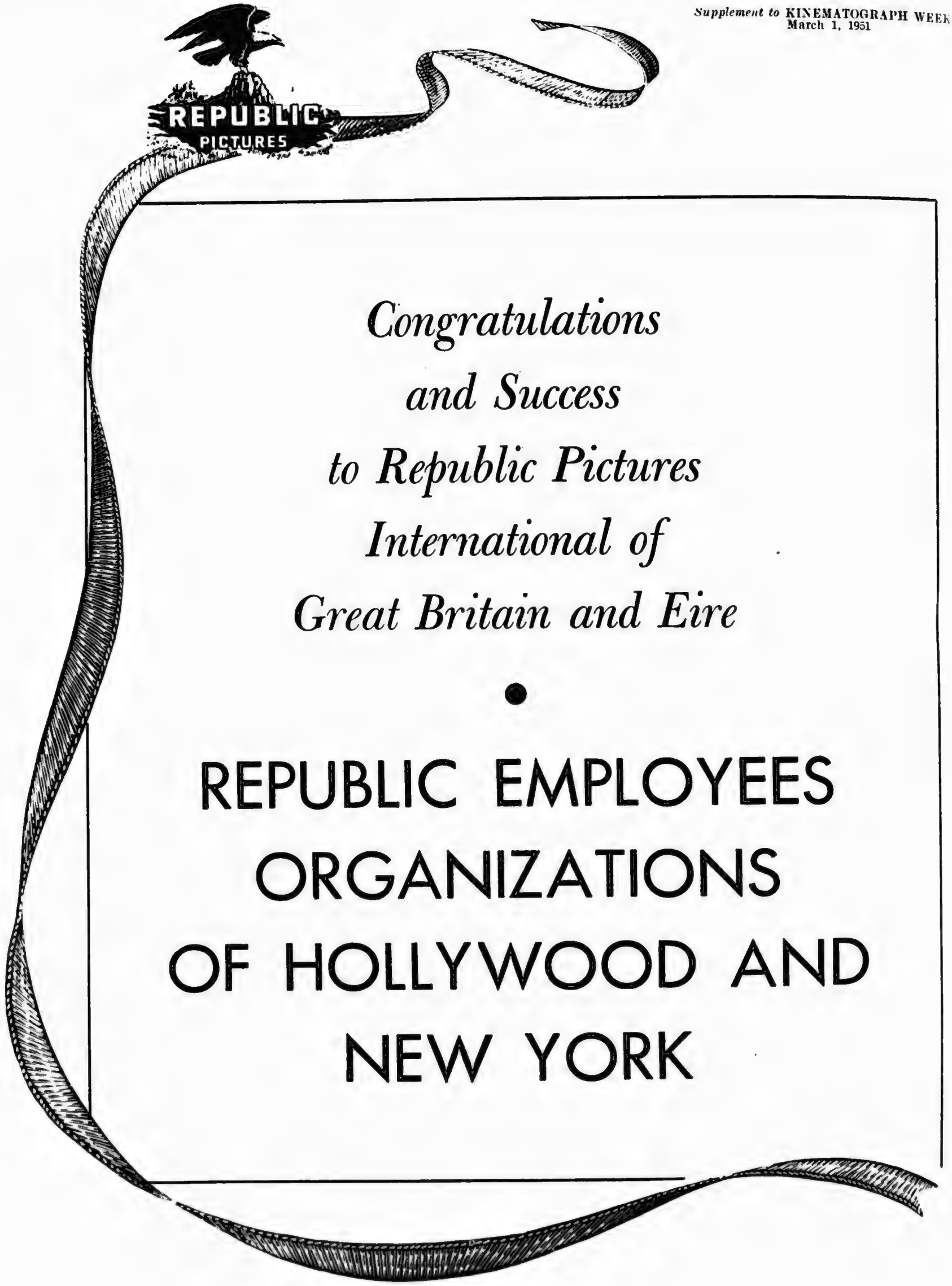

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and Success
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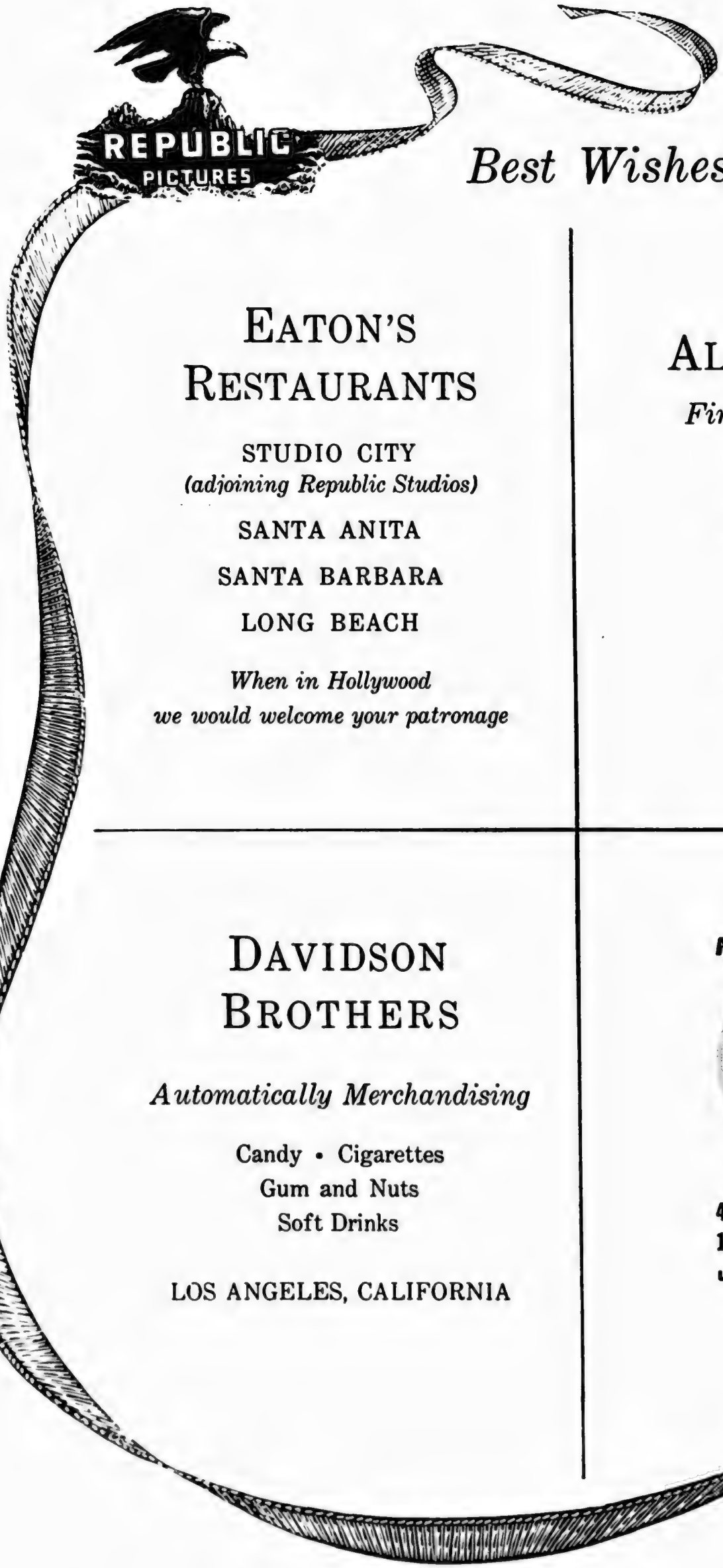

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Above : " Old Master " of the big-scale " Western," John Ford has now made RIO GRANDE, in which he brings together for the first time John Wayne and Maureen O'Hara. John Wayne himself will be at the film's gala premiere at the Carlton, Haymarket, tomorrow (Friday) evening

Audiences will be taken back to the excitement of the gold rush days in CALIFORNIA PASSAGE, in which the romantic interest is provided by Forrest Tucker and Adele Mara, who were first teamed in SANDS OF IWO JIMA. Estelita Rodriguez is co-starred

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Ponderi

REPUBLIC H

Continued from pa

mainly in two types enclosed fittings, alt vault lighting is pr ceiling-mounted prism head fittings with guar

The electrical instal carried out by the Electrical Co., Ltd.

On the first floor executives have each office adjoining an ope their secretaries.

Here, as elsewhere, munication is supplied Telephones (Great Bri with which Republic's in New York is alread

The system consis master loudspeaker s approximately 50 int cating push-button ins

In the master stat signal indicates inco This was found to b visible than drop ind more reliable.

One Push is All

In the intercommu struments a single movement rings and speech contact at the an obvious advantag tems where a key is contact, and a sec needed for ringing.

Perhaps the most point about the systen that as many separa tions can be held sir as there are pairs of in the system.

At Soho Square t stations and 18 staff s been installed. T stations are for each principal executives, bery, H. L. Clyne, manager, and Gerr For them the master vide ease and speed cation throughout t tion. They speak, replies, without hav

Pondering on a poster : publicity director Gerry Fernback with his assistant, Ron Curtis

THE YOUNG IDEA IN PUBLICITY

By The Showman

WILLIAM SAAL paid a tribute to kinema managers everywhere when he appointed Gerry Fernback to be director of publicity for the new British organisation, because Gerry started off as a manager. He climbed the ladder in the now accepted way from trainee to assistant and then on to manager.

After a spell with Granada Theatres he went into independent management and finally the publicity department of Paramount Films.

Inexpensive Publicity

Having confidence in the showmanship ability of the management class, he appointed Ronald Curtis, another former manager, as his assistant. Ron was with CMA for some time.

Their knowledge of the publicity problems out in the field should be of inestimable value in creating the sort of service Fernback envisaged to me. First and foremost he promises to run his ad. sales department on a non-profit-making basis. Admittedly, he did not suggest that he hopes, or that he proposes, to cut his prices for publicity to such an extent that the department will not be self-supporting, but he certainly has the right idea.

He further promises the assistance that is becoming more and more customary among the renters, that is, a cash grant towards approved exploitation schemes. The small theatre owner or his manager in planning a campaign from the campaign books of Republic may, so long as his ideas are reasonable, halve the prices shown against the various advertising accessories.

It would be premature to give at this stage the novel ideas these young publicists have for helping the exhibitor to sell the product of their firm, but to quote just one typical example there is a silk-finished banner with lettering in coloured cut-out plastic for Roy Rogers in "Grand Canyon Trail."

What Managers Want

It is fringed and braided and has been designed with a view to meeting the demand for the good-quality publicity that so many managers want but cannot always get.

I await with interest these promised developments, which might be summed up by quoting one of Fernback's definite statements that, with every new picture, he will add additional exploitation aids until the time comes when the campaign books issued by his firm will satisfy the requirements of every kinema, small or large.

REPUBLIC HOUSE

Continued from page 46

mainly in two types of GEC enclosed fittings, although the vault lighting is provided by ceiling-mounted prismatic bulkhead fittings with guards.

The electrical installation was carried out by the Alliance Electrical Co., Ltd.

On the first floor the chief executives have each their own office adjoining an open office for their secretaries.

Here, as elsewhere, intercommunication is supplied by Modern Telephones (Great Britain), Ltd., with which Republic's head office in New York is already equipped.

The system consists of one master loudspeaker station with approximately 50 intercommunicating push-button instruments.

In the master station a light signal indicates incoming calls. This was found to be far more visible than drop indicators, and more reliable.

Within instant call of their chiefs, these four "right-hand women" share the reception office for executives' secretaries

One Push is All

In the intercommunicating instruments a single push-button movement rings and establishes speech contact at the same time—an obvious advantage over systems where a key is thrown for contact, and a second key is needed for ringing.

Perhaps the most important point about the system is the fact that as many separate conversations can be held simultaneously as there are pairs of instruments in the system.

At Soho Square three master stations and 18 staff stations have been installed. The master stations are for each of the three principal executives, Chas. Newbery, H. L. Clyne, general sales manager, and Gerry Fernback. For them the master stations provide ease and speed in communication throughout the organisation. They speak, and hear replies, without having to hold any part of the instrument, and with no manipulation, except for an instant's pressure on a key when making or accepting a call. If they are too busy to accept a call, the visual indicator tells them who it is, so that they can indicate "busy" without having to speak.

Secrecy Preserved

All conversations on master stations are secret. Further, if the executive does not wish replies on his master station to be heard by someone else in his room, he can use a special earpiece provided for this purpose.

Calls on the master station have priority throughout the system. All staff stations have a special signal light, so that, if two members of the staff are speaking they can "cut it short" if a principal executive's light signal shows.

Immediately above the executives is the floor given over to the head office bookings and circuit departments. Here contracts controller in charge of bookings, Sid Lewis, has sway. He is the "oldest inhabitant," and has been helping to build up the new organisation ever since its inception. He knows all about the job, for he was contracts controller with United Artists for 19 years; and for 14 of those years he had as his colleague at UA David Morrissy, now Republic's head office booking manager.

Their chief pride is the Kardex filing system provided by Rem-

Continued on page 65

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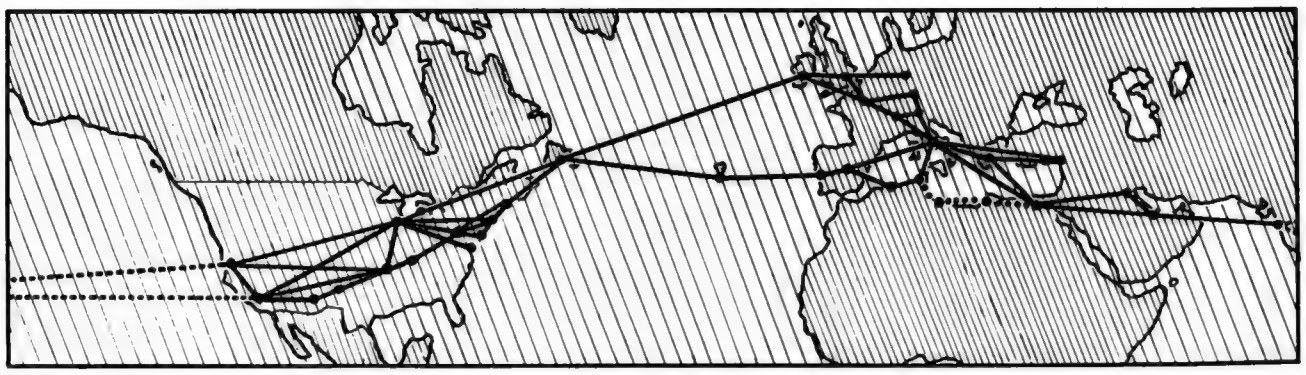

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REPUBLIC HOUSE

Continued from page 63

ington Rand (all the typewriters are Remington's, too). Sid and David reckon that their filing arrangements incorporate the best from all the various ideas in use by other renters in this country; before they settled on it they had a look at most of the others. As Sid has expressed it: "We had to get the best. The card index is our Bible."

Accounts Centre

In a room of exactly similar shape and size, and of very similar layout, Underwood and Sumlock adding machines are prominent as well as typewriters, for this is where the main business of the company's accounts is centred. The man in charge, youthful R. W. Smith, who is assistant to the chief accountant, sits at a desk near the window, and his close associate is H. J. Davis, senior in charge of sales, who was in the film trade in Australia before he came to England. Unobtrusively in a corner sits Miss Thorburn, who is jokingly called the most important person in the organisation; as cashier she makes out the wages, and her Christian name is, appropriately, "Penny."

It is purely coincidence that an offshoot to this floor is the "rest room," which is equipped with first-aid apparatus.

The top floor, which is in the nature of a penthouse on the roof, naturally has a smaller area, but it is no less active, for it is the home of Gerry Fernback's publicity and advertising department as well as the office private branch telephone exchange and the post department.

Each floor has its own lavatories, with a constant supply of hot and cold water. Hot water comes from Creda electric heaters.

All the heating in the building is also electrical, by means of Unity Radiators.

Safety Considered

For added availability of intercommunication there is an internal staircase linking all floors, and, externally, for safety, the original iron escape staircase has been completely renewed.

The windows of the downstairs offices flanking the entrance hall are fitted with cases for window displays.

Republic has commissioned Pressmatic, Ltd., and Mobile Press Photos to design and construct display material both for the head and branch offices. The head office displays are a combination of display and photography. Pressmatic is a display and silk screen printing company and Mobile Press Photos is the photographic section of the same organisation.

Also contributing to the display side is Express Stills, Ltd., which provide a specialised service in the supply of stills and enlargements of high quality at short notice.

Lithographic posters and official stationery is the contribution to the general efficiency by the Electric (Modern) Printing Co.

The comfortable preview theatre is attractively decorated in grey and wine colourings enriched with pale gold and copper-bronze. The Republic trade mark eagle, mounted above alight bowl, makes a decorative feature on each side wall

The Modern Equipped Preview Theatre

FILM viewing facilities in a building not originally designed with that object in mind always presents problems, but in Republic House these have been overcome by the architect, H. F. Robinson, BA (Arch.), ARIBA, and building contractors Howards, Ltd., who have made effective use of available space in the basement floor level.

Apart from functional requirements the private theatre has been designed and furnished to give the best possible viewing conditions and the utmost degree of comfort during long viewing sessions.

Decorative Treatment

The decorative scheme is particularly attractive. The effect is achieved by colour treatment and drapes rather than by architectural devices.

Grosvenor Decorations, responsible for the design and decorative treatment, has chosen a pleasing combination of grey and wine colourings. The fibrous plaster ceiling is treated with a fine texture coat of plastic paint finished in off-white.

The walls are similarly treated but are finished in pearl grey, speckled with a deeper tone of grey to give a shaded effect, and pale gold. Mouldings and other enrichments are picked out in copper-bronze metallic paint.

The dominant motif on each of the side walls is the light bowl of fibrous plaster, mounted above which are model eagles representative of the Republic trade mark.

Contour curtains, a modern form of proscenium treatment, have been introduced in place of a more conventional type of proscenium surround. These, in wine-coloured crushed velvet, extend in a curve from fluted columns in the side walls to form a continuous line with the screen curtains of similar material. There is a concealed three-colour batten for lighting effects.

The screen is one of the new Westone models of perforated plastic material which can be easily washed.

The auditorium floor is stepped in three levels ensuring an unimpeded view of the screen from any seat. Although the floor area permits a larger seating capacity, it has been deliberately limited to 12 chairs in consideration of comfort. The seats are of the armchair type covered in a rich dark red mohair. These, together with the proscenium drapes, screen curtains, coloured lighting equipment and screen were supplied by GB-Kalee. The carpet is in a light tone of grey to match the decorations.

Latest Sound System

The projection room is equipped with the latest type RCA sound reproduction system installed in conjunction with Ross projectors and Monarc arc lamps. The arcs are fed by Nevelin rectifiers This, incidentally, is the 29th private theatre in the London area equipped by RCA.

The soundheads incorporate the rotary stabiliser—first introduced by RCA, and now a standard feature of the company's system—which gives accurate track scanning, smooths out any possible sprocket-tooth ripple and eliminates causes of "wow." The amplifier is a compact unit, designed for wall mounting, and contains a built-in monitor speaker and volume control.

The two-way loudspeaker system is an RCA Console type loudspeaker, especially developed for preview theatres.

The projector suite is also equipped with a Rigby Premier Junior rewind bench, standard rewinding equipment, sound-proof shutters and projection ports. This company also provided the bulk of the rewinding and editing equipment at the branches at Willesden, Liverpool, Birmingham Cardiff and Leeds. It includes De-Luxe model film joiners, vertical rewinders, film keeps, spooling on and off adaptors for use with 2 in. bakelite bobbins and waste film bins.

The Projection room is equipped with the latest RCA sound system, and Ross projectors fitted with Monarc lamps

RCA

RCA, proud of its long association in America with the Republic Pictures Corporation who record their films on the RCA Sound System, is pleased to welcome Republic Pictures International Incorporated who, in setting up their new London organisation, have selected RCA equipment for their Preview Theatre.

This makes the 68th RCA Preview Theatre installation in Great Britain, thus demonstrating the splendid reputation enjoyed by the RCA Sound System amongst both the American and British film industries.

The installation of this theatre includes the latest Ross projection equipment.

WELCOME

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An Associate Company of the Radio Corporation of America

Laid out like a model community, the studio has numerous wide streets such as the above which shows the exterior of the music building and in the foreground the auditorium. Two of the studio's huge sound stages can also be seen in this photo

Shooting in progress on "old Western Street"

Where Republic Pictures are produced

ON the site where Mack Sennett made his famous old comedies now stands Republic's Studios in North Hollywood. Known as "the friendly studio" because of its happy atmosphere, it is spead over an area of 125 acres, with an opportunity to expand even more. The studio has 30 individual buildings, 20 more than there were when Herbert J. Yates assumed active control 16 years ago. The studio and its equipment is constantly being modernised, as evidenced by the recent announcement of a $1,000,000 improvement programme.

Built originally in 1927 by Mack Sennett, who paraded his legendary bathing beauties along the banks of the Los Angeles River which runs through the property, the lot was known as Mack Sennett Studios. When Sennett ceased active production in 1933, the studio facilities were used for a time by independent producers on a rental basis.

Next the property was known as Mascot Studios, a name it kept until Yates took over the reins and renamed it Republic Studios in 1935.

The studio has 14 sound stages and two combination dubbing and scoring stages. The stages are modern, well-constructed buildings which can, and have, housed large and spectacular sets. Stage 11, for example, has complete refrigeration facilities which make it possible to convert it into a vast ice-rink for lavish skating routines.

Perhaps the most remarkable stage at Republic is that known as the music auditorium, where the musical scores for all Republic pictures are recorded. Completed in 1945, it is the most modern of its kind in the world. It was designed exclusively for the recording of music by whole symphony orchestras, or individual artists, and has proved to be so revolutionary in design and effectiveness that Republic was honoured with a special Academy Award for its construction. The clarity of sound reproduction is so excellent that some of the most famous artists in the world have used it for recordings, including Leopold Stokowski, Jascha Heifitz, Efrem Kurtz, Artur Rubinstein and Aaron Copland. Victor Young employed the stage in scoring the John Ford-Merian C. Cooper Republic production, "Rio Grande." The music department is housed in the music auditorium, with offices for writers and arrangers as well as audition and projection rooms.

In addition to the sound stages and music auditorium, there are 20 permanent outdoor sets including the Old Western Street, New York Brownstone Street, Sacramento Street (early west), Victorian Street, Brazos Street (pioneer village), Colonial mansion set, Spanish and Mexican streets, ranch sites with buildings and barns and modern city streets.

The first step in the $1,000,000 improvement programme has been the construction of a new editorial building at a cost of more than $100,000. It covers an area of 3,000 square feet and contains eight cutting rooms, each equipped with every new facility to expedite the cutting and editing of pictures. This gives Republic a total of 19 cutting rooms for production on more than 50 pictures a year, one of the largest capacities of any studio in Hollywood.

Designed by Republic's chief engineer, Daniel J. Bloomberg, and his staff, the build-

Continued on page 71

An everyday scene in the carpenters' shop

The music auditorium, one of the finest in the world

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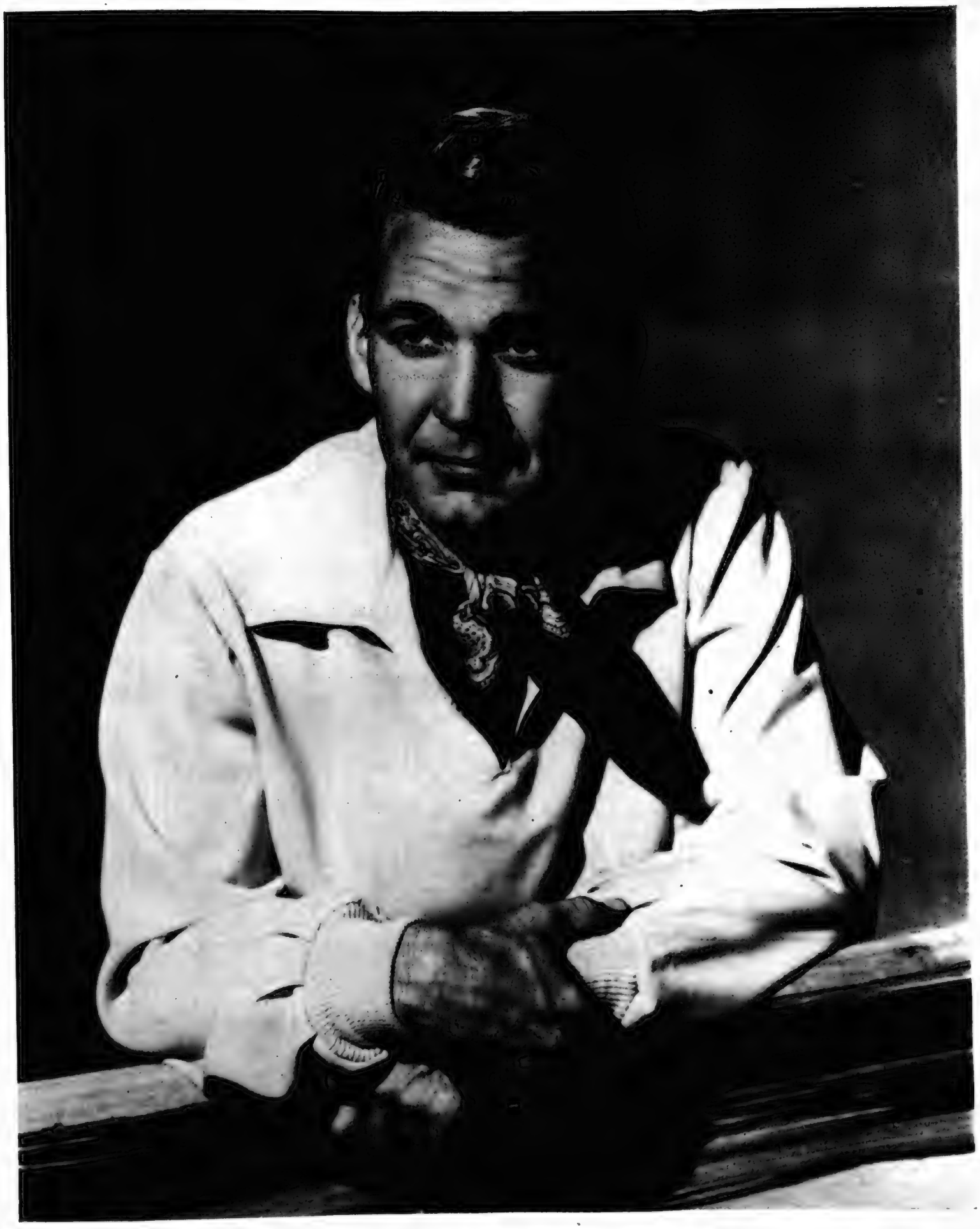

FORREST TUCKER

Republic's new screen discovery, who is fast climbing in popularity and box-office pull in Britain. He first impressed audiences in SANDS OF IWO JIMA and, more recently, in TRANSCONTINENT EXPRESS, in Trucolor, and will next be seen in CALIFORNIA PASSAGE

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WHERE REPUBLIC PICTURES ARE PRODUCED

continued from page 67

ing was planned for the exclusive use of acetate-base safety film, to which the studio switched two years ago and now uses for all sound and printing negatives. Each new cutting room has new Moviolas, cutting benches, film cabinets and special lighting.

The building is of modern design with wide overhangs calculated to reduce heat from the sun's rays, and is insulated and contains air-conditioning equipment throughout. It is attached to the old editorial building by a covered walk.

The camera building houses all photographic equipment used at the studio which is of the latest type and design. Here many of the experiments attendant with the development of Republic's own, exclusive colour process, known as Trucolor, were conducted. Since the first early experiments both at the studio and at the laboratories of Republic's subsidiary company, Consolidated Film Industries in Ft. Lee, NJ, Trucolor has progressed to the point where it is now an established three-colour process.

Many of Republic's biggest-budget pictures are filmed in Trucolor, as are the Roy Rogers westerns and the Judy Canova series.

A separate building is devoted exclusively to the application of sound effects and music editing of all pictures.

Among the various departments are the mill, where the sets are constructed; the paint shop, miniature department, blacksmith and ironwork shop and the plaster department. Other departments are the tailor shop, casting, publicity, sound, drama workshop; the property department, where thousands of articles, from furniture for mediæval castles to plastic eels for a fishmonger's stall, are ready for use at a moment's notice; the wardrobe from which hundreds of artists are fitted for costumes ranging from period to modern-day dress; the hospital and canteens. There is even a gun room, containing a valuable collection of historic and modern guns and rifles. These are all kept cleaned and in perfect working condition by gunsmiths.

Underwater Tank

The studio has two tanks for water shooting, one for underwater and the other for surface work. The underwater tank, built two years ago, is completely submerged, has two camera portholes, underwater telephone system and a complete filter plant. It was used for the first time in the filming of the underwater scenes for "Wake of the Red Witch," which starred John Wayne.

The main group of buildings, surrounded by park-like grounds, are Spanish in style. These are the 50 administration and executive offices, including the office of Herbert J. Yates and his right-hand men, and those for department heads, producers and directors. There are also 50 offices in the writers' and research department wing. Top production executives at the studios functioning under Mr. Yates, are Jack E. Baker, vice-president in charge of production; and Lewis Rosso, studio production manager.

Another very important department is the transportation and location office, which has responsibility for selection and organisation of all location trips. At the head of it is John Bourke, who has been with the studio since its inception in 1935. His territory is the whole of the United States and he uses buses, planes, trains and ships for transporting anything from equipment to wild animals.

There are also at the studios, systematically laid-out parking areas for the use of employees, because during a peak season more than 2,500 people are working daily at the studios. Protected day and night by a 50-man police force and a fire department, the studio is almost a city within itself.

Lewis T. Rosso, production manager

Jack E. Baker with Herbert J. Yates

Hy J. Glick, secretary-treasurer

U.S Studio Executives and their Backgrounds

JACK E. BAKER is vice-president in charge of production and all studio operations at Republic studios.

Baker started out in the business world some 35 years ago in New York City.

Born in London on November 5, 1899, he was taken to America when a youth. His further schooling was in New York City. Following a short span in the hat business, Baker entered the picture industry in 1920 on the advertising and promotional side.

It was eight years later, in 1928, when Baker met Herbert Yates, then head of the Consolidated Film Industries. Yates purchased the Elco company for which Baker was working. Yates put Baker in charge of management of the company.

In 1935 he was given the additional task of supervising the sales and management of the complete still service department.

In 1944 Yates took him to Hollywood to take over the duties of production manager of Republic studios. Through the difficult war years and thereafter Baker did a remarkable job of organising Republic's production activities on a business basis, whereby the company was able to achieve a maximum of production with a minimum of expenditure.

LEWIS T. ROSSO, production manager for Republic studio, has moved progressively up the ladder during his 21 years in the picture business through the film laboratory and into practically every phase of studio departmental operation.

He was born on February 3, 1909, in Hoboken, N.J.

His introduction to the business came in 1930 when he joined Consolidated Film Industries, a subsidiary company to Republic Pictures.

In 1944 he was transferred to Republic studios, where he joined the production department for various phases of training.

In the ensuing years of Republic's rapid expansion Rosso became consecutively an assistant director, unit manager, assistant to the production manager and in time was promoted to his present executive position of production manager.

HY J. GLICK, secretary-treasurer on Republic's studio executive staff, has been with the company since April 1, 1936. Educated in New York, he attended that city's high school of commerce, graduating in 1923.

Glick's business experience began with a noted New York public accountant, Saul Levy. By 1931 he was recognised as one of the outstanding financial consultants in the profession and Mascot Pictures secured Glick's services as comptroller and tax adviser. In 1936 Glick became associated with Republic as secretary and treasurer.

DANIEL J. BLOOMBERG, chief engineer and technical director for Republic studios, has become prominently identified with motion picture sound engineering in every part of the world since the inception of sound on film.

Bloomberg was born in Gloucester, Mass., in 1905. In 1928 he joined RCA Photophone as sound engineer. There he assisted in designing and installing the first RCA sound-recording systems at the RCA studios on 5th Avenue, New York.

Later, Bloomberg was transferred to the company's Photophone foreign division and sent to Europe as supervisor of recording operations. In England he designed sound stages, installed recording equipment and trained personnel at the British International studios, Twickenham Productions and the Gainsborough studios. He also supervised the recording of Alfred Hitchcock's "Blackmail," first British sound feature, and subsequent British films.

Additional work in Europe included supervision of sound-recording equipment at Pathé studios, Joinville, France; the Jacques Haik studios in Paris and the Pittaluga Cines studios in Milan and Rome, Italy.

From 1935 to 1937 he was at the RCA New York headquarters.

One of Bloomberg's outstanding achievements was the supervision of installation and recording of the multi-channel scorings at Philadelphia Academy of Music for Leopold Stokowski's "100 Men and a Girl."

Transferring to Hollywood as consulting sound engineer for RCA, he later joined Republic studios as director of sound.

In 1942 he was given his present post as chief engineer and technical supervisor in charge of all engineering projects.

Analyses of Sales, Purchases, etc.

Budgetary Control

Costs

Invoices

Ledgers

Material Purchases and Issues

Payrolls

Production Control

Statements

Stock Control

Vital Statistics

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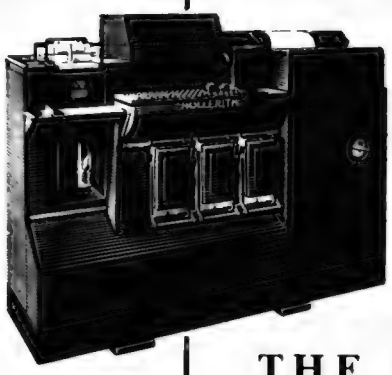

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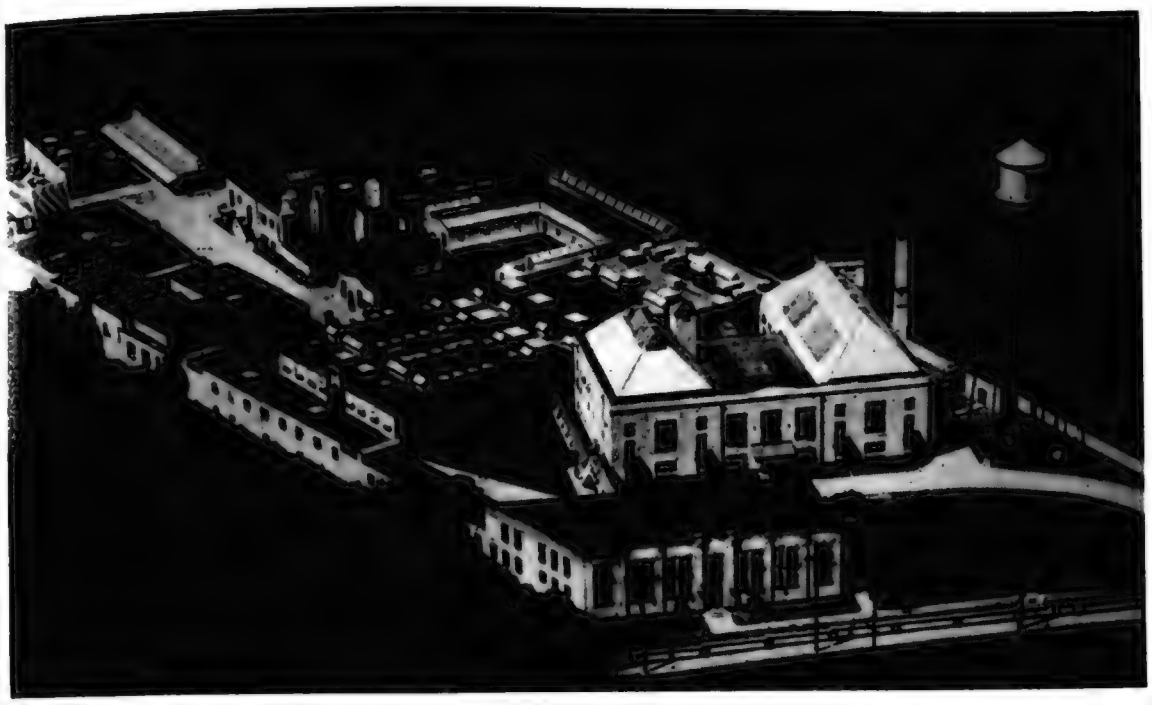

The Consolidated Film Laboratories at Fort Lee, New Jersey, a section of the 35-mm. and 16-mm. film processing organisation created by Herbert J. Yates. This plant and the Consolidated laboratories in Hollywood handle almost 50 per cent. of the American industry's requirements

The largest processing plant in the world

CONSOLIDATED FILM LABORATORIES is located in Fort Lee, New Jersey, and Hollywood, California. It is by far the largest processor of black-and-white and colour film in the world. The laboratories develop and print almost 50 per cent. of the production footage and release footage issued by the American film industry.

These laboratories were created by Herbert J. Yates, who has guided policy for over 37 years. When he opened up his first laboratory a film passed through approximately 40 stages of handling by hands; today, Yates, through new methods in developing and printing film, has cut 75 per cent. of this physical handling.

The Consolidated plants in Fort Lee, New Jersey and Hollywood, are the leading laboratories in America in the developing and printing of 16-mm. film.

Yates has recently completed new laboratory sections in each plant for developing and printing three-colour Trucolor.

The two laboratories in Fort Lee and Hollywood represent a worth in buildings, technical equipment, machinery and hundreds of film patents of over 20 million dollars. Both laboratories have over 1,000 employees in all departments.

The laboratories have been Yates's training ground of man-power for Republic Pictures. Among its graduates are Richard W. Altschuler, president of Republic Pictures International; John Baker, managing director of Republic Studios in Hollywood, and many others.

Olympic does the work here

ALL Republic's film processing requirements for Great Britain and a number of overseas areas are being undertaken by Olympic Kinematograph Laboratories.

As Herbert Yates controls Consolidated Laboratories, the largest processing plants in America, the Republic organisation has a full appreciation of the importance of first-class print quality and assured service. In view of this, Olympic is justifiably proud of the fact that its laboratories have been selected to handle the Republic output after the organisation had investigated all the processing facilities at present available in this country.

A factor which influenced the decision is that the Olympic plant has been completely modernised since the end of the war.

A complete new wing has been constructed and equipped with the most modern processing machines.

The new administrative block, with cutting rooms for production units, is being completed and will be officially opened shortly.

The developing department showing the drying cabinets, at the Olympic Kinematograph Laboratories

The management committee responsible for the organisation of Consolidated's tremendous output

A section of the Fort Lee, New Jersey, 35-mm. developing laboratories showing a battery of drying cabinets

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—**ALIDA VALLI,** Londra-Gennaio, 1949.

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Forrest Tucker has a change from playing the villain and is the romantic lead in TRANSCONTINENT EXPRESS, co-starred with Adele Mara. It is a story about railroad pioneers

★ ★ ★

There is plenty of adventure and action in THE BULLFIGHTER AND THE LADY, set among the colour and pageantry of old Mexico, a scene from which is shown in the picture on the left. Its stars are Robert Stack and Joy Page, with old-time favourite Gilbert Roland in support

In a tale about gambling on the Barbary Coast, Vera Ralston (right) has a dramatic role, teamed with John Carroll. The film is BELLE LE GRANDE and has the added attraction of being set in a colourful period of American history

The full co-operation of the United States Navy and Coastguards was obtained when Republic was making FIGHTING COASTGUARD (left) which deals with human relationships of men in that service. Brian Donlevy, Forrest Tucker, and Ella Raines have the principal parts

Good Luck and Best Wishes

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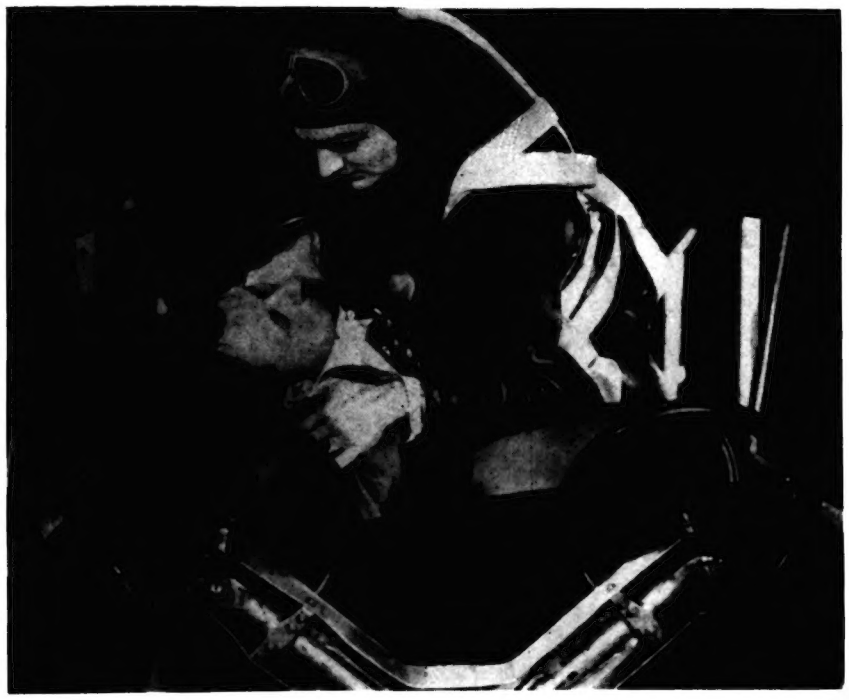
CHAPTER PLAYS

The popularity of chapter plays is also fully catered for by Republic. This page shows scenes from four of them. Right is PERILS OF NYOKA, dealing with the search for ancient secrets in the Arabian Desert, and below that is DICK TRACY who this time rounds up the Spider Gang. Bottom left is JESSE JAMES RIDES AGAIN, with further exploits of the famous outlaw, and bottom right KING OF THE ROCKET MEN provides the contrast of up-to-date thrills about a group of scientists and their adventures in protecting their secrets from enemies



MORE HOLLYWOOD STUDIO SCENES

A conference in progress on the use of colour in the art dept.

The drapery dept., where highly skilled craftsmen are employed

Sparks fly in the blacksmith's shop

JAMES R. GRAINGER

VP IN CHARGE OF SALES

JAMES R. GRAINGER, executive vice-president in charge of sales and distribution.

He began his career as advance agent for road shows and circus big tops. He was born and educated in New York City, learned about show business in its native habitat—Broadway. Grainger joined the Edison company and handled the western territory for Edison talking pictures. He went to Fox in 1916 as assistant to the general sales manager.

He left that post to join Marshall Neilan Productions, which released through First National Pictures.

His next association was with Goldwyn Pictures as vice-president and general sales manager. When Goldwyn and Metro merged, Grainger became vice-president and general sales manager of Metro-Goldwyn, but he resigned after a year to return to Fox as vice-president in charge of distribution, where he remained until 1933. He later occupied a similar position at Universal, leaving that organisation in May of 1938 to begin his present affiliation with Republic Pictures.

He is justly proud of his only son, Edmund Grainger, one of Hollywood's leading producers, who recently made the outstanding "Sands of Iwo Jima" for Republic.

In the Service of Republic

THE following firms, in addition to those already mentioned, have contributed service and facilities to the British Division of Republic Pictures.

Advance Publicity, 147-149, Wardour Street, W.1.

Bank of America, 12, Nicholas Lane, E.C.4.

W. E. Berry, Ltd., Nesfield Street, Bradford.

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Leoni's Quo Vadis Restaurant, 26, Dean Street, W.1.

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Waterlow and Sons, Ltd., 26 and 27, Great Winchester Street, E.C.3.

THEY STREAMLINE EFFICIENCY

Over here to set up the working system used in the United States are two special representatives from the Republic office in New York, Joseph V. Sculley and A. E. Fox.

They arrived here in November bringing with them Republic's "Manual of Instructions," which is famous throughout America and has in fact been borrowed by nearly every American film company. This manual sets out in detail the procedure for every working operation connected with the distributing business.

Mr. Sculley and Mr. Fox divide their time between Republic head office in London and the ten branches throughout the country. In America Mr. Fox is assistant to the manager of branch operations, Mr. Schiller; and Mr. Sculley is a special representative.

Now that the British organisation has been launched they will return to New York.

BRITISH HEAD OFFICE DEPARTMENTAL CHIEFS

S. W. LEWIS, contracts controller, head office, entered the industry in 1926. After initial training with European Motion Picture Company (Universal) and Warner Brothers he joined United Artists in 1931.

He served with the RAF in Burma and rejoined United Artists in 1946 as contracts controller. Resigned to take up similar appointment with Republic Pictures in December, 1949.

W. F. CLEVELEY, circuit manager, head office, commenced in the industry on June 26, 1922, with European Motion Picture Co., Ltd., which was subsequently altered to Universal Pictures, Ltd. In 1937 Universal was acquired by General Film Distributors and he was with this company until he joined Republic recently.

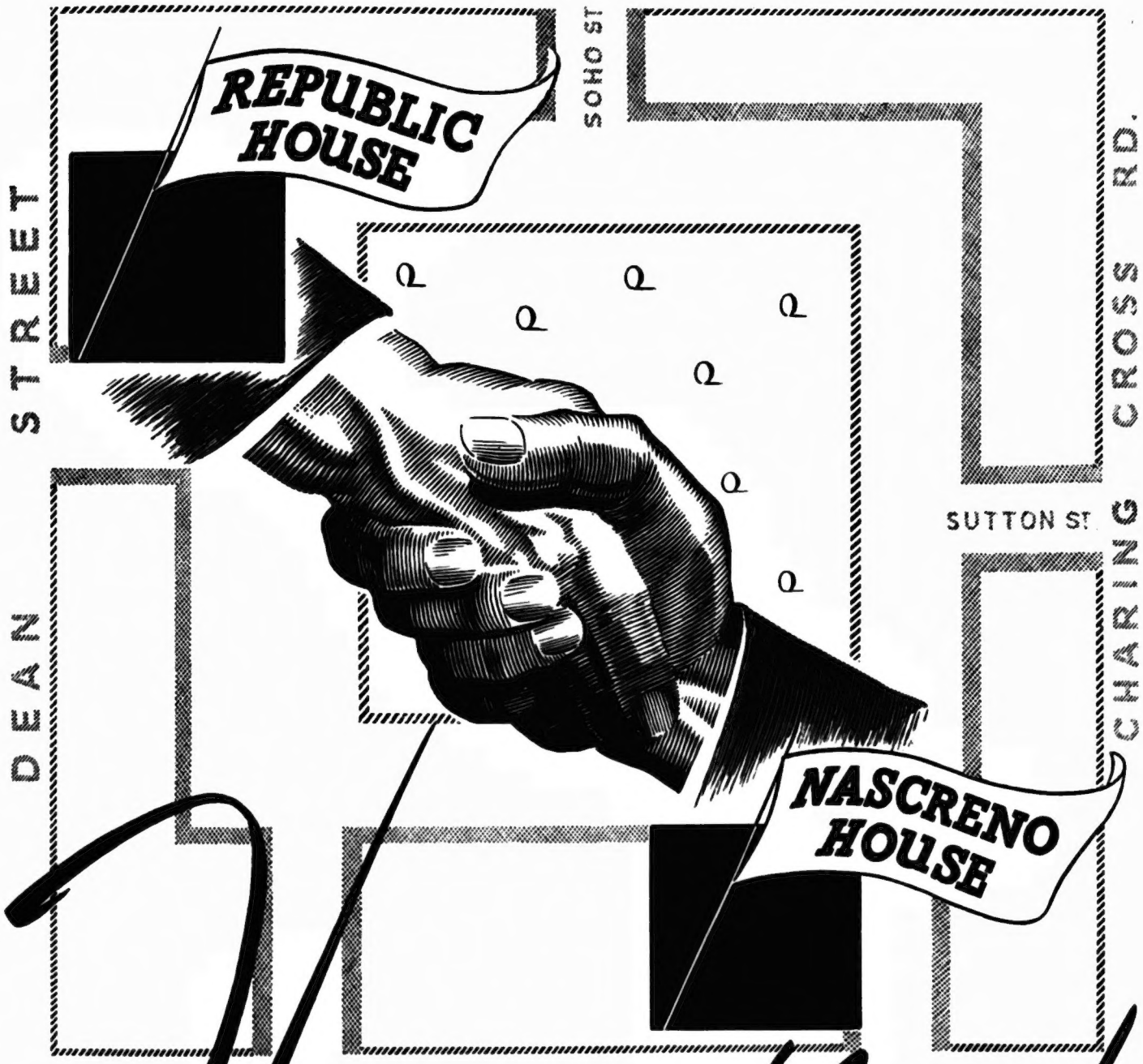
As a beginner he commenced in the office on invoicing, barring, logging, etc., and subsequently became attached to the circuit department (features). Later he became a shorts salesman.

Again transferred to circuit department as assistant to the manager in control, he continued in this position when the company became GFD, and was then promoted to shorts sales manager.

Thence he became circuit manager at Republic.

S. YOUNG, technical manager, head office, in 1923 joined First National Picture Corporation in the booking department, and in 1927, on the merger of First National and Pathé Pictures, was appointed London office manager, migrating to this position through all departments on the booking side. In 1928 he was appointed shipping and print manager, with control of the despatch and repair departments.

He joined Columbia Pictures as technical manager in 1942, and resigned in 1950 to accept a similar position with Republic.



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